

MUSICAL FETTER

A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC GRADES

Twenty-third Year. Price, 10 Cents. Subscription, \$5.00. Foreign, \$6.00.—Annually.

VOL. XLIV—NO. 24.

NEW YORK, WEDNESDAY, JUNE 11, 1902.

WHOLE NO. 1159.



HENRY I. KOWALSKY

THE MUSICAL COURIER.

New York.

MRS. RATCLIFFE CAPERTON.
Representative and assistant of LAMPERTI.
New York, 138 Fifth Avenue; Philadelphia, 408
South 18th Street. Summer residence, Dresden,
Germany.
"Mrs. Ratcliffe Caperton is my only representa-
tive, and I advise all pupils desiring to study with
me to be prepared by her." C. B. LAMPERTI.
Dresden, Sedanstrasse 17.

**INTERNATIONAL
MUSICAL AND EDUCATIONAL EXCHANGE.**
Special facilities for Summer instruction.
CHARLOTTE BARCOCK, KATHARINE INGERSOLL.
CARNEGIE HALL, New York.

HENRY T. FLECK,
Conductor Haarlem Philharmonic Society of the
City of New York.
Address: Normal College, New York.

**LOUIS KOEMMENICH,
CONDUCTOR**
of Brooklyn Saengerbund, Brooklyn, New York,
and Junger Maennerchor, Philadelphia.
Studio: 478 Second Street, Brooklyn, N. Y.

**MAX KNITEL-TREUMANN,
BARITONE.**
Voice Culture—Art of Singing.
Carnegie Hall, Room 837.
Mail address: 15 Washington Terrace, New York.

GEORGE M. GREENE,
Voice Culture and Artistic Singing.
Oratorio, Church, Concert, Opera.
Studio: 489 Fifth Ave., Mondays and Thursdays.
Residence and address:
424 West 23d Street, New York.

MR. C. WHITNEY COOMBS.
(Church of the Holy Communion). Organ les-
sons and practice given on one of Roosevelt's finest
instruments. Special advantages for the study of
church music and the training of boys' voices.
Address: 49 West 20th Street, New York.

TOM KARL.
Head of Vocal Department "The American
Institute of Applied Music," 212 West Fifty-
ninth Street, New York. Permanent Studio.
Also CONCERTS and RECITALS.

MISS MARY FIDELIA BURT,
SPECIAL SUMMER COURSE FOR TEACHERS.
Certificates Given.
Author and sole exponent of
NEW METHOD OF SIGHT SINGING FOR STAFF, EAR
TRAINING AND MUSICAL STENOGRAPHY.
Musical Comprehension, Rhythmic Development
and Singing for Kindergarten.
All charts, maps, &c., copyrighted, 1899-1901, by
Mary Fidelity Burt. All rights reserved.
NEW YORK: BROOKLYN:
1202 Carnegie Hall, 48 Lefferts Place.
Wednesdays and Saturdays.
Send for descriptive pamphlet.

E. H. LOCKHART, Bass-Baritone.
Studios: 121 East Twenty-third Street, New
York. Voices quickly placed and developed. Special
work given for breath control. The Art of
Singing taught by method used in the old Italian
schools. Oratorio, Church, Concert, Opera.

**DUDLEY BUCK, JR.,
VOCAL INSTRUCTION.**
Concerts, Recitals, Oratorio.
Summer Course, Special Rates.
810 Carnegie Hall, New York City.

**HOWARD BROCKWAY,
COMPOSER-PIANIST.**
Pupils received in Composition, Harmony, Piano
and Song Interpretation.
Studio: 87-818 Carnegie Hall, New York.

WALTER HENRY HALL,
Conductor Oratorio Society, Brooklyn, N. Y.
Organist and Choirmaster, St. James' Church,
New York.
For terms for conducting, address St. James'
Church, Madison Ave. and 71st St., New York.

**MME. LOUISE FINKEL,
SCHOOL OF VOCAL MUSIC.**
251 Fifth Avenue, New York.

MORRIS PIANO SCHOOL,
201 West 81st Street, New York.
LUCILLE SMITH MORRIS, concert pianist
and teacher of piano and theory, director. Pupil
of Wm. Sherwood and Mrs. A. M. Virgil; certified
teacher of the Virgil Clavier Method of Technique.
Private and daily class instruction.

RICHARD ARNOLD,
Concertmaster Philharmonic Society.
INSTRUCTION.
208 East 61st Street, New York.

**MR. FRANCIS STUART,
TEACHER OF SINGING.**
Second season in New York. Ten years in San
Francisco. Pupil of Lamperti, the elder.
"Being in full possession of my method of sing-
ing, he has the ability to form great artists."—
FRANCESCO LAMPERTI.
Voices tested, Tuesdays and Fridays, 2 to 3.
1202 Carnegie Hall. Home Studio: "The Monte-
video," 7th Avenue, near 54th Street.

**FLORENCE DE VERE BOESÉ,
TONE PLACING and the
ART OF EXPRESSION.**
Vocal Studio: 357 Fifth Avenue, New York.

**NEW YORK SCHOOL OF
ACCOMPANYING**
Piano—Sight Reading a Specialty.
H. W. MEYN, Tenor. ROSETTA WEINER.
Carnegie Hall: Studio 301-2.

**MR. CHARLES LEE TRACY,
PIANOFORTE INSTRUCTION.**
Certificated Teacher of the LESCHETIZKY METHOD.
Studio: Carnegie Hall, New York City.

**GRACE G. GARDNER,
SOPRANO.**
Concert, Oratorio, Musicals, Voice Building and
Style. Injured voices restored by the Behnke
Method. Studio: 36 West Twenty-fifth street.
Telephone 2174 Madison.

**MRS. HENRY SMOCK BOICE,
VOICE CULTURE.**
Musical Art Department of Adelphi College.
Residence-Studio: 127 McDonough St., B'klyn., N.Y.
Pupils prepared for Church, Concert, Oratorio.
28 East Twenty-third Street, New York.
Monday, Wednesday, Thursday and Saturday.

**PAUL TIDDEN,
PIANIST.**
314 East 15th Street, New York.
Will accept a limited number of pupils.

**GUSTAV L. BECKER,
CONCERT PIANIST and TEACHER of
PIANO and COMPOSITION.**
Address: 1 West 104th Street, New York.

**SIGNOR FILOTEO GRECO,
THE ART OF SINGING.**
Studio: 51 West 35th Street, New York.

**MME. EMMA WIZJAK,
Voice Culture and Art of Singing.**
Italian Method.
No. 170 West 47th Street, New York.

**PERRY AVERILL—BARITONE,
OPERA—ORATORIO—CONCERT
AND VOCAL INSTRUCTION.**
220 Central Park South, New York.

**J. ARMOUR GALLOWAY,
Voice Culture and the Art of Singing.**
Studio: Rooms 43 and 44 Y. M. C. A. Building,
318 West 57th Street, New York.

**MARIE SEYMOUR BISSELL,
VOCAL INSTRUCTION.**
Pupils prepared for
Church, Concert and Oratorio.
Studio: 19 West Thirty-eighth Street, New York.

**SAMUEL B. MOYLE,
BASSO CANTANTE.**
Oratorio, Concert, Musicals, Voice Culture—
Italian Method. Tone Placing and Repetition a
Specialty. Studio: 136 Fifth Avenue, New York.

**GEORGE SWEET,
OPERA, ORATORIO, CONCERT.**
394 West 72d Street, New York.

**J. HARRY WHEELER,
Voice Production and the Art of Singing.**
Voices educated strictly in the Italian School.
Studio: 81 Fifth Ave., corner 64th St., New York.
Music School in this city June and July.

**ELIZABETH WELLER,
ACCOMPANIST.**
Address care Musical Courier Company, 1135
Broadway.

**NATIONAL INSTITUTE OF MUSIC,
179 East 64th Street, New York.**
WM. M. SEMNACHER, Director.
"I regard Mr. Semnacher as the greatest teacher
of piano in this country."
Henry T. Fleck, Director of Music,
Normal College, New York City.

**ENRICO DUZENSI,
OPERA TENOR.**
Will accept pupils for Voice Culture; good voice
cultivated per contract; Italian method.
145 East 83d Street, near Lexington Ave.

**ROBERT J. WINTERBOTTOM,
Organist at Great Organ,
Trinity Church, Broadway.**
PIANO AND ORGAN RECITALS
AND INSTRUCTION.
434 Fifth Avenue, near 39th Street, New York.

**ARTHUR CLAASSEN,
CONDUCTOR ARION SOCIETY.**
341 Jefferson Avenue,
Brooklyn, N. Y.

**MRS. L. P. MORRILL,
SCIENTIFIC VOICE CULTURE.**
The Chelsea, 222 West 23d Street, New York.

**J. WARREN ANDREWS,
CONCERT ORGANIST and TEACHER.**
Send for list of Pupils holding positions.
Address: Church of the Divine Paternity,
76th St. and Eighth Ave., New York City.

**THE NEW YORK INSTITUTE FOR VIOLIN PLAYING
AND SCHOOL FOR PIANO AND VOCAL CULTURE.**
230 East 62d Street
Complete musical education given to students
from the beginning to the highest perfection.
F. & H. CARRI, Directors.

**MME. LUISA CAPPIANI,
VOICE CULTURE, SKILL OF SINGING.**
"The Gosford," 236 West 55th Street,
near Broadway, New York.

RICHARD T. PERCY,
Tel. 1351 Columbus. Room 1201,
Carnegie Hall.

**Miss MARGARET GOETZ,
CONTRALTO (mezzo range).**
Concerts, Song Recitals, Vocal Instruction.
Address: "The Artists' Exchange,"
8 East 23d St., New York. Phone 5541 18th St.

THE ARENS VOCAL STUDIO
(affiliated with the American School of Opera).
Coaching a specialty.
Normal courses for Voice Teachers.
30 West Fifty-fourth Street, New York.
Reception hour, 2 p. m., Wednesdays excepted.

HENRY HOLDEN HUSS,
Instruction in Piano and Theory of Music.
Studio for non-resident pupils: Steinway Hall.
Personal address: 318 East 150th Street, New York.

**FRANCIS FISCHER POWERS,
VOICE CULTURE AND THE
ART OF SINGING.**
Studio (and invariable address): Carnegie Hall,
New York. New York season, October 20 to May
1; Kansas City, Mo., season, Pepper Building,
May 12 to August 1; Los Angeles, Cal., season,
Westminster Hotel, August 10 to October 10.

**ADOLF GLOSE,
Pianist, Accompanist and Musical Director.**
Piano Instruction.
Address: 347 West 23d Street, New York.

**CHARLES RUSSELL,
'CELLIST.**
Pupils and Concerts.
Studio: 153 East Fifty-first Street, New York.

**HENRY SCHRADIECK'S
VIOLIN SCHOOL.**
Violin, Piano, Theory and Ensemble Playing.
Residence and Studio:
535 Washington Ave., Brooklyn, N. Y.

**LEO LIEBERMAN,
TENOR.**
Opera, Oratorio, Concert.
Wolfsohn Musical Bureau, of
45 West 133d Street, New York.

**CHAS. KONEDSKI-DAVIS,
VIOLIN VIRTUOSO.**
Pupils, Engagements.
115 West 84th St., New York.
Telephone, 2886B Riverside.

**F. W. RIESBERG,
ACCOMPANIST.**
Instruction—Piano, Organ, Harmony.
With THE MUSICAL COURIER.
Organist—Roseville Avenue Presbyterian Church,
Newark.
Secretary New York State M. T. A.
Residence Studio:
954 8th Ave., corner 36th Street, New York.

S. C. BENNETT,
Instructor in Voice Building and the Art of
Singing.
Teacher of Mme. Geneva Johnstone-Bishop and
many other talented vocalists.
Studio: 836 Carnegie Hall, New York.

**MME. EMMA RODERICK,
Rapid Development and Complete Education of
the Voice.** 118 West 44th Street, New York.

**MRS. GRENVILLE SNELLING,
SOPRANO.**
Concerts, Recitals, Musicals, Oratorio.
Address: 111 Fifth Avenue, New York.

**H. W. GREENE,
VOCAL INSTRUCTION.**
499 Fifth Avenue, New York.

**CLAUDE MAITLAND GRIFFETH,
Virgil Method. Pupils in Piano and Harmony.**
Six years instructor at the Virgil Piano School.
Pupil of Heinrich Barth and Moritz Moszkowski.
Classes in Sight Reading, Ear Training and Time
Keeping. Studio: 132-133 Carnegie Hall, City.

**SERRANO VOCAL INSTITUTE,
393 East 14th Street, New York.**
Conducted by EMILIA BENIC DE SERRANO
and CARLOS A. DE SERRANO.

Teachers of Charlotte Maconda, Mrs. C. Mihr
Hardy and Joseph Maerz.

**KATHERINE RUTH HEYMAN,
CONCERT PIANIST.**
145 East 23d Street, New York.

**ADELAIDE C. OKELL,
PIANO INSTRUCTION.**
Certificated pupil of Teresa Carreño.
Studio: 57 West Eighty-fourth Street, New York.

**JOSEPH PIZZARELLO,
VOCAL INSTRUCTOR.**
Voice Developed—Style—Opera.
851-852 Carnegie Hall, City.

**ALICE GARRIGUE MOTT,
VOCAL CULTURE.**
172 West 79th Street, New York.

**MR. AND MRS. THEO. J. TOEDT,
VOCAL INSTRUCTION.**
Home Studio: 151 East 62d Street, New York.

**LENA DORIA DEVINE,
VOCAL INSTRUCTION**
Representative Teacher
of the methods of the famous master,
FRANCESCO LAMPERTI.
136 Fifth Avenue, New York.

**CARLO KOHRSEN,
PIANIST.**
Concerts, Recitals, Pupils.
Residence-Studio: 450 Manhattan Ave., N. Y. City.

**Miss EMMA HOWSON,
PRIMA DONNA**
Royal Italian and English Opera Company.
Lamperti Method Absolutely Taught.
Tuesdays and Fridays, 96 Fifth Ave., New York.

**MISS EMMA THURSBY,
SOPRANO.**
Will receive a limited number of pupils.
Studio: 34 Gramercy Park.
605 Carnegie Hall, New York City.

**ISIDORE LUCKSTONE,
VOCAL CULTURE, TONE EMISSION,
VOICE BUILDING, STYLE,
REPERTOIRE, FINISH.**
128 East 64th St., or address MUSICAL COURIER.

**ARTHUR VOORHIS,
CONCERT PIANIST—INSTRUCTION.**
80 Washington Square East, New York.

**SARAH KING PECK,
SOPRANO.**
Concerts and Oratorio.
55 West Eighty-fifth St., New York.

**Miss GENEVIEVE BISBEE,
Pianist.**
PIANO INSTRUCTION.
Leschetizky Method.
Studios: 1109-1110 Carnegie Hall, New York City.

**S. ARCHER GIBSON,
SOLO ORGANIST.**
Organist Choirmaster of Brick Church and Beth-El
Temple, Fifth Avenue.
Address: The Bronx, 135 West 104th Street.
Telephone: 1108 Riverside, New York.

**SIGNOR A. CARBONE,
Member several years Metropolitan Grand
Opera Company.**
VOICE CULTURE IN ALL BRANCHES.
Studio: 229 Fifth Ave., New York.

CONSERVATORY OF MUSIC.
Mrs. M. PRICE, Director, 205 Seventh Ave.,
corner 125th Street. Special daily class. The only
one in New York where the pupil has a lesson and
practice every day under the care of competent
teachers. Terms reasonable. Virgil Clavier used.

**MME. OGDEN CRANE,
VOCAL INSTRUCTION.**
Studio: 1007 Carnegie Hall.
Summer School from June 15 to September 15,
Asbury Park, N. J., Post Office Building.
Mail address: Carnegie Hall.

**STELLA PRINCE STOCKER,
COMPOSER-DIRECTOR.**
Illustrated Lectures on Music.
Private instruction. Classes in music study.
Residence-studio: 17 West 103d Street, New York.

**Miss INGA HOEGSBRO,
PIANIST and TEACHER.**
Graduate of Copenhagen Conservatoire.
Mason-Virgil Synthetic Methods.
Studio: 603-604 Carnegie Hall.
Tuesdays and Fridays from 1 to 6 p. m.

**MME. ADELE LEWING,
CONCERT PIANIST.**
Authorized Teacher of the Leschetizky Method.
Studio: Steinway Hall and
106 East Eighty-first Street (address either).
Accepts a limited number of pupils during the
summer months.

**JOHN YOUNG,
TENOR.**
Oratorio and Concert.
271 West 113th Street, New York.

**WALTER L. BOGERT,
Musical Lectures, Song Recitals, Conducting.**
Instruction in Harmony, Counterpoint and Song
Interpretation.
72 Lawrence St., Flushing, New York City.

MAX BENDHEIM, Vocal Instruction.
Studio: 332 West Fifty-sixth Street.
Combines the bel canto of the old Italian school
with the declamatory style of the modern German.
Particular attention paid to Breathing and Enun-
ciation. At Asbury Park, N. J., June 15 to Sep-
tember 15. Send for circular and terms.

**Mr. & Mrs. WALTER H. ROBINSON,
TENOR and CONTRALTO.**
Oratorio, Concerts and Musicals.
Voice Production and Répertoire.
Studio: 405 Carnegie Hall, New York

NEW YORK.

EVA B. DEMING

School of Sight Singing, Ear Training and Choral Music. European and original methods.
408-9 Carnegie Hall, New York.

MME. EUGENIE PAPPENHEIM,
The Celebrated Prima Donna.
Vocal Instruction—Opera, Concert and Oratorio.
The Rutland,
246 West 57th Street, New York.

MISS FANNY M. SPENCER,
SOLO ORGANIST.
Soloist Pan-American Exposition.
Instruction: Piano, Organ, Theory.
145 East 23d Street, New York.

VOCAL AND OPERATIC SCHOOL.
Director:
MME. MARIE CROSS-NEUHAUS.
Voice Building, Tradition and Diction.
Absolute authority on French Diction.
St. Marc Building, 434 Fifth Ave., New York.

A. J. GOODRICH,
Personal or Correspondence Lessons in
Harmony, Counterpoint, Composition, Or-
chestration and Practical Musicianship.
Author of "Analytical Harmony," "Theory of
Interpretation," "Complete Music Analysis," "Syn-
thetic Counterpoint," "New Method of Memoriz-
ing," "Carvel Court," 114th Street and
St. Nicholas Avenue, New York.



WILLIAM A. Wegener
TENOR.
Concert and Oratorio
Vocal Instruction.
800 Carnegie Hall
New York.

MRS. W. E. BEARDSLEY,
INSTRUCTION—PIANO.
Studio: Pouch Gallery, Brooklyn, New York.

MISS ADELE MARGULIES,
PIANO INSTRUCTION.
Studios: Nos. 705-6 Carnegie Hall, New York.

MR. BRUNO HUHN.
The Sherwood, 58 West 57th St., New York.
Piano Lessons and the Art of Accompanying.
To Vocalists—Repertoire, Style and Finish.

DR. FRANKLIN LAWSON,
TENOR.
Tel.: 972 Riverside. 2511 Broadway, New York.

S. G. PRATT
Principal West End Private School of Music.
176 West 86th Street, New York.
Accepts engagements for Chopin Analytical
Recitals and the famous Concert-Lecture,
"THE SOUL OF A SONG."

Hildegard HOFFMANN, Soprano.
Oratorio, Concerts, Festivals.
498 3d Street,
BROOKLYN, NEW YORK.

CLIFFORD ALEXANDER WILEY,
BARITONE.
ORATORIO, SONG RECITALS, CONCERTS.
64 West 95th Street, New York.
Telephone: 1668 Riverside.

HUBERT ARNOLD,
VIOLINIST—INSTRUCTION.
138 West 65th Street, New York.

BOSTON.

CLARA E. MUNGER,
TEACHER OF SINGING.
22 Park Street, Boston.

MME. EDWARDS,
VOICE CULTURE.
Steinert Hall, Boston.

PRISCILLA WHITE,
VOCAL TEACHER.
Pierce Building, Copley Square, Boston, Mass.

Mrs. Charles R. Adams,
TEACHER OF SINGING.
372 Boylston Street, Boston, Mass.

JOHN JEWETT TURNER,
Baritone. Teacher of Singing.
372 Boylston St., Boston, Mass.

MRS. AAGOT LUNDE WRIGHT,
Vocal Instruction,
Trinity Court, Boston, Mass.

ARTHUR J. HUBBARD,
VOCAL TEACHER,
159 Tremont Street,
Boston, Mass.

MME. GERTRUDE FRANKLIN,
VOCAL INSTRUCTION.
149A Tremont Street, Boston.

ARTHUR BERESFORD,
BASS-BARITONE.
Oratorio, Concerts and Recitals. Vocal Instruc-
tion, Coaching in Oratorio a specialty.
Huntington Chambers, Boston.

FAELTEN PIANOFORTE SCHOOL.
30 Huntington Ave., Boston, Mass.
MUSIC TEACHERS who have a complete
knowledge of the FAELTEN SYSTEM
achieve the best results and obtain the
highest prices. SUMMER SESSION June,
July and August, 1908. Write at once for full
particulars. CARL FAELTEN, Director.

H. J. STEWART,
TEACHER OF SINGING.
Pianoforte, Organ Harmony and Composition.
Studio: Steinert Hall, Boston, Mass.

CHARLES ALBION CLARK,
Teacher of Piano, Organ and Harmony.
149A Tremont Street, Boston.

MISS ADAH CAMPBELL HUSSEY,
Contralto.
Oratorio, Concert.
Address care Oliver Ditson Co., Boston, Mass.

HOMER NORRIS,
Harmony, Counterpoint and Composition.
Pierce Building, Boston.

Mr. and Mrs. H. CARLETON SLACK,
Lyric Soprano. Bass-Baritone.
Recitals—Chamber Concerts—Society Musicales.
Studio: 131 Tremont Street, Boston.

LELIA B. HILL,
ORGANIST,
861 Liberty Street,
HEADVILLE, PA.

**SCHOOL FOR PIANOFORTE
AND MUSICAL THEORY.**
MRS. CLARA A. KORN, Director.
600 Springdale Ave., East Orange, N. J.

J. LEWIS BROWNE,
CONCERT ORGANIST—PIANIST,
Atlanta, Ga.

PENNSYLVANIA.

LUIGI VON KUNITS,
VIOLINIST.
Concertmaster Pittsburgh Orchestra,
Pittsburg, Pa.

FREDERICK MAXSON,
813 North 17th Street, Philadelphia, Pa.
Specialty: Instruction in Organ Playing for
Church and Concert.

KATHRYN C. MCGUCKIN,
CONTRALTO.
Wrightman Building,
1524 Chestnut Street, Philadelphia, Pa.

CALIFORNIA.
ROSCOE WARREN LUCY,
PIANIST.
Studio: Hotel Beresford,
San Francisco, Cal.

H. B. PASMORE,
Teacher of Singing.
Thursdays, 573 Fifteenth Street, Oakland.
Private Studio:
1244 Washington Street, San Francisco, Cal.

CALIFORNIA
Conservatory of Music,
OTTO BENDIX, DIRECTOR.
1416 CALIFORNIA STREET,
SAN FRANCISCO, CAL.

LILLIE MACHIN,
VOCAL INSTRUCTION.
Certified pupil of Vannucci.
1203 Carnegie Hall, New York.

JULIA C. ALLEN,
VIOLINIST.
INSTRUCTION.
Carnegie Hall, New York.

CAROLINE MIHR HARDY,
Dramatic Soprano.
512 Kean St., Brooklyn, N. Y.

CARL HAUSER,
VIOLINIST—INSTRUCTION.
ENSEMBLE PLAYING
1364 Lexington Avenue, New York.

MCCALL LANHAM
BARITONE.
OPEN FOR ENGAGEMENTS.
Opera, Concerts and Oratorio.
VOCAL INSTRUCTION.
CARE AMERICAN INSTITUTE OF APPLIED MUSIC,
212 West 89th Street, New York.

HUGO KAUN,

HARMONY, COUNTERPOINT, FUGUE, FREE COMPOSITION AND ORCHESTRATION.
Address: BERLIN, W., Gleditsch Strasse, 49.

CLAVIER PIANO SCHOOL **SIX WEEKS SUMMER SESSION.**



A. K. Virgil, Director.

and School of Public Performance.

SPECIAL TERM FOR TEACHERS AND PLAYERS
IN THE VIRGIL CLAVIER METHOD.

95 Lessons, \$50. July 9 to August 18, 1902.

ADDRESS:

CLAVIER HALL, 11 West 22d St., New York.

Stella Maddox Alexander,
Teacher of Interpretation

Peabody Conservatory of Music of Baltimore.

HAROLD RANDOLPH, Director.

The Great Musical Centre of the South.

Staff of thirty eminent European and American
Masters, including

John E. Barkworth, Cecelia Gaul, Ernest Hutcheson,
Otis B. Boies, W. Ed. Heilmendahl, Pietro Minetti,
Edwin Farmer, J. C. Van Huysteyn, Emmanuel Wad.

CIRCULARS MAILED ON APPLICATION.

Write or call for Circulars and Particulars.

Special Summer Session.

Superb Free Advantages. 45 Lessons, \$45.00.

Mrs. A. M. VIRGIL,

Eleventh Season. 29 WEST 15th ST., NEW YORK CITY.

CHICKERING PIANOS

OUR Productions of the present year are the finest we have ever offered, and represent both in exterior finish and quality of tone the

Highest Excellence in Piano Manufacture

We solicit for them the critical examination of the musical profession and the public.

Especially would we call attention to our *Quarter-Grand*, the smallest Grand embodying modern principles ever made.

MADE SOLELY BY

CHICKERING & SONS
Pianoforte Makers Established 1823
791 TREMONT STREET, BOSTON

STERLING Pianos

High Standard of Construction.

DERBY, CONN.

OTTO WISSNER,

Artistic Pianos,

BROOKLYN, N. Y.

New York, Newark, Jersey City, New Haven.



Compositions

By Edward Burlington Hill.

- Five Songs. Op. 6.
No. 1. She Sat and Sang Away - 30c.
" 2. To Sleep, to Sleep - 30c.
" 3. Oh! Had I Thee But Sooner Seen - 30c.
" 4. The Surges Gushed and Sounded - 30c.
" 5. The Full Sea Rolls and Thunders - 30c.

- Four Sketches for Piano. Op. 7.
(After Stephen Crane) - each, 50c.
Three Poetical Sketches. Op. 8.
No. 1. Moonlight - 30c.
" 2. A Midsummer Lullaby - 40c.
" 3. From a Mountain Top - 40c.

BREITKOPF & HARTTEL,
11 East Sixteenth Street, NEW YORK.



AMY MURRAY'S
"Evenings of
Scottish Song,"
WITH CHARLES EDMUND WARR
at the Piano.
29 West 20th Street,
NEW YORK.

GÉRARD-THIERS
VOCAL STUDIO,
829-830 Carnegie Hall, NEW YORK.

EMERSON PIANO.

120 BOYLSTON STREET, BOSTON.

A Piano adapted for Musicians, Teachers, Singers, Studios and Halls. ESTABLISHED 1849.

Weber Pianos.

THAT which gives the WEBER PIANO its charm, its real worth, apart from the quality of the materials which enter into its construction and the artistic beauty of its exterior, is that *Pure, Rich and Sympathetic Tone*, in the possession of which it stands alone.

WEBER WAREROOMS:

108 Fifth Avenue, NEW YORK. | 266 Wabash Avenue, CHICAGO.

STEINERTONE Upright and Grand Pianofortes.

THE STEINERTONE CO.

WAREROOMS: The Steinertone Building,
87 & 89 Fifth Avenue, NEW YORK.

Mason & Hamlin PIANOS.

Boston and New York.

Hobart M. Cable Co.

MAKES PIANOS FOR MUSICIANS.

Adapted for Solo Playing and Accompanying.

ADDRESS

STEINWAY HALL,
CHICAGO, ILL.

Dr. HENRY G. HANCHETT,

Summer Music,
Piano and Normal Study.
POINT CHAUTAUQUA, N. Y.

Recitals, Analysis, Interpretation, Technique, Classes, Lessons.

Address at Studio: No. 136 FIFTH AVENUE, NEW YORK CITY.

Mesdemoiselles YERSIN,

Authors of the

PHONO RHYTHMIC FRENCH METHOD.

Winter address:
465 Lexington Avenue, NEW YORK.

Summer address:
Newport House, BAR HARBOR, ME.

HAVE YOU SEEN THE NEW SONG,

"BUBBLES."

Published by BERENICE THOMPSON,
188 Maryland Avenue S. W., Washington, D. C.
Singers, inclose stamp and program for sample copy.

W. R. HEDDEN, Mus. Bac.,

SOLO ORGANIST-RECITALS.

Choir training, boys or mixed voices. Song
coaching. Organ, piano and harmony lessons.
25 East 34th St., New York.



Chas. F. Albert,

Philadelphia's Old Reliable Violin House.

Manufacturer and importer of

VIOLINS and STRINGS,

205 South Ninth St. 205

PHILADELPHIA, PA.

The Chas. F. Albert Patented Triple Covered Violin
G and Cello G and C Strings.



CORSO VENEZIA 65, MILAN, ITALY,
May 10, 1902.

The Musical Courier will be found on sale hereafter at the music house of Carisch & Jänichen, in the Corso Vittorio Emanuele No. 2, which is near the Duomo and the Galleria.

[The following should have formed part of the Milan letter printed in the issue of May 21, but was unavoidably crowded out.—Ed.]

THE fourth of the interesting series of concerts planned for the benefit of the Italian hospital at Lugano took place recently at the Chateau de Trévano.

Among the artist guests at the time the Chateau contained the court pianist-composer Georg Liebling and his wife, a charming lady of winsome manner and captivating conversational ability; the brilliant prima donna, Adelina Silsa, and several other notabilities in the musical and literary world, besides some distinguished members of society and the nobility, all combining with the hostess and master of the castle to form a splendid, a truly aristocratic family of brain, name and fame.

The musical program presented on this occasion contained the following selections:

Sonate en do pour piano et violon, op. 28.....	Liebling
MM. Liebling et Lombard.	
Come per me sereno, de la Sonnambula.....	Bellini
Mme. Adelina Silsa.	
Historiette (Dédicée à Georg Liebling.).....	Lombard
Orchestre.	
Ballade en la bemol majeur.....	Chopin
Georg Liebling, pianiste de cour.	
Méditation (pour violon, alto et orgue).....	Dubois
MM. Pelizzari, Koch et Lombard.	
Les Célèbres Variations.....	Proch
Mme. Adelina Silsa.	
Fantaisie, Don Juan.....	Liszt
Georg Liebling.	
Preludio, Scherzo, Romanza, Intermezzo.....	Sandré
Orchestre.	

Having written THE MUSICAL COURIER in a previous letter (two or three weeks ago) about some of the many attractions and beauties of the Chateau de Trévano on the Lake of Lugano, with bits of historical matter, I shall in to-day's writing confine myself to the music, the artists and to some personalities.

The Liebling Sonata for piano and violin was given in part only, the middle movement aria being selected for performance, but it was so pleasingly written, so well played and liked that the critics in the audience persisted, after the concert program was over, in hearing the whole of the sonata and had their wish gratified when, later on, they again wanted to hear the sonata played. This sonata, which, by the way, is dedicated to the Shah of Persia, is romantic in content though classic in form. It is beautifully and musicianly written, and was played *con amore*.

In the Chopin Ballade and in the Liszt-Mozart "Don Juan" Fantasia Mr. Liebling demonstrated his musicianly conception. He is not a sentimentalist, but a most healthy musician-pianist. His encores were a Chopin pearl after the ballade, and the Schubert-Liszt "Hark, Hark, the Lark" Serenade, which came like a calm after the furious octave storming in the passages of "Don Juan."

Signorina Adelina Silsa astonished and dazzled the audience with her beautiful trills and frills. She was all ease, grace and rosy prettiness at this concert. The voice of Signorina Silsa is not so big or strong as it is clear, pure and brilliant. Its nature is light, airy, high and lofty in its bird-like agility, its soft, flexible quality. The singer's voice is as pure as a silver bell, her tones as easily produced as a bird's; her trills, her gorgheggi, her picchietti (embellishments, staccati) are as pure as only the best of schools and training could make them. As a general thing one does not look for a smooth legato or sostenuto style of singing in a high, light soprano who tosses *re, mi, fa* aloft as easily and simply as feather blowing, or trilling on her higher tone like a nightingale. Yet la Silsa has an

excellent cantabile in addition to her brilliant technic, and in this instance proving that with properly directed study the one will bring the other, i. e., that agility or brilliant technic does not necessarily kill beautiful and smooth production of tone, but rather helps to make it. The exquisite training of Adelina Silsa's voice goes to show, too, that the old school of Italian voice education is not extinct, nor is the art as practiced by the great singers of a century back a "lost art." The "Come per me sereno," from Bellini's "La Sonnambula," and the Proch "Variations" both served to display the brilliant, florid style rather than the smooth and even nature of la Silsa's voice and method, but there was enough in the melody of the one and the theme of the other to leave no doubt whatever in the listener's mind that Adelina Silsa's *bel canto* is remarkable.

This young artist has sung in some of the most élite and musical grand salons of Europe, where beautiful singing is understood and appreciated and where she has become a favorite. Some time in the near future Signorina Silsa may also be heard in America.

After the regular program the artist was prevailed upon to sing some more, when she delighted her hearers with a group of three American songs in English, accompanied at sight by Georg Liebling.

The small orchestra of the Chateau consists in major part of solo players, the first violin, viola and violoncello being excellent Milan musicians. Signors Pelizzari and Koch played their respective parts in the Dubois "Meditation" with fine tone that was steady, full and round, with good bowing and in a broad, musicianly manner generally.

About a score of years ago, when Georg Liebling and the writer were boys, we studied together under the same teachers at the Kullak Akademie der Tonkunst, in Berlin, until the death of the great piano pedagogue, Theodor Kullak, which occurred in March, 1881, if I remember rightly, after which we drifted apart.

After that I saw but little of young Liebling, and the last time we met, before this visit to Lugano, was in the summer of 1892 at Berlin.

Since then he has broadened and matured wonderfully in his style of playing the piano, and as a composer he must be ranked among the musicians who have something to say and know how to say it.

Meeting Maestro Sebastiano Breda, the Milan singing teacher, to-day, and referring to the steady progress and success of his pupil, Adelina Silsa, he remarked that if he can send out into the world every year, or every other year, a finished singer like Elisa Marcomini, Lina Casandaro, Mary Dean Jarvis, Enrico Broggi-Muttini or an Adelina Silsa he will be happy and content to labor "per l'amor di Dio e dell'Arte!" Breda certainly is a conscientious teacher.

After the concert at the Chateau de Trévano the audience lingered to hear an extraordinary little girl of nine years—really a little genius—recite poetry and dramatic scenes in French and in Italian. The child is the daughter of an artist mother (of whom she is the very image) and a literary father. Her name is Fede Paronelli. Little Fede's girlish innocence and fondness of play with the Lombard children the moment she had finished a canto from Dante's "Inferno" were remarkable. It is astounding what God-given talent the child possesses—her wonderful memory, her expression, her gestures! In punctuation, or phrasing, alone the little wonder appeared faulty, due solely to the child's want of proper breathing knowledge, which caused her to break off and resume again at points not well chosen.

Little Fede is not unlike a combination of Sarah Bernhardt and Eleonora Duse "en miniature." Her parents will have a delicate and most sacred responsibility in guiding the child's future.

MAY 17, 1902.

At the Dal Verme Theatre the present *impresaria*, or management, cannot be said to be taking the public very much into its confidence, judging from the manner in which operas at that house are advertised and not performed; the appearance of singers announced and never heard.

After the opera, "Andrea Chénier," with a fairly good cast of singers, including the Tenor Borgatti in the leading role, had been changed to one of inferior order, at least in the principal parts, the tone of the performances at once began to take a downward move.

With Borgatti's leave taking of the company the opera "Chopin"—in which he had created the part of the hero during the past winter at the Lirico Theatre—was quietly dropped from the list of operas promised and Massenet's "Manon" substituted instead.

Bizet's "Carmen" has been given, but with a cast deserving of little mention beyond the part of the protagonist, Signora Irma Monti-Baldini.

"Manon," with Lina Cavalieri in the leading role, is now on at the Dal Verme, and the audiences attracted visit the theatre, not to hear the opera "Manon," but to see Cavalieri at the commencement or the dawn of a new career for her. Lina Cavalieri until now has been a *café chantant* celebrity, whose scores of pretty pictures upon post cards, in poses graceful and attractive, exposing a body of statuesque but not soulful beauty, in becoming dress (or rather undress, if you prefer the more truthful designation), with off-at-the-shoulder and down-to-the-waist styles and fashions of cut, is a well-known show window figure or beauty and an adornment of many an album collector's fancy. In "Manon" this ex-*café chanteuse* presents a gorgeous, brilliant display of the dressmaker's art, wearing gowns of four feet or longer trains dragging after her.

Signorina Cavalieri's voice is not at all a bad one, nor is it wanting in training for the part of Manon; but there is no color, no sentiment, no emotion or passion in her voice; no real, genuine, artistic appreciation or conception of the character, or rather of the music, belonging to the part. This new Manon has certainly made a good study of smiling prettily and bowing gracefully to the audience, especially to the upper house, to which she catered mostly.

The claque carried everything before it, leading and controlling the extravagant, over-generous applause lavished upon these Cavalieri-Manon performances. The public attended, as remarked before, not so much to hear the opera as to see the new Manon—and they came away expressing their opinion of the performance in the much as well as little saying. Milanese phrase, "non c'è male."

The name of the tenor singing the part of the Cavaliere di Grioux was printed to read Potenza—but Impotenza would have come nearer the correct interpretation of the gentleman's singing.

The orchestra was noisy, but not musical; the chorus sure, though only passably good.

At the Manzoni Theatre another *impresaria* promised a short spring season of opera, but failed promptly with the first opera, "L'Elisir d'Amore," in which only the tenor knew how to sing. These opera seasons in Italy are as plentiful as vaudeville shows in America. They rise and fall more easily, or appear and vanish more naturally than do flies or mosquitos.

Up to date the spring weather in Milan has not yet been sufficiently warm or permanently pleasant to make the Teatro d'Estate, the new summer theatre erected by Savini & Co., near the Sempione Arch (Arco della Pace), seem particularly attractive.

A French operetta or comic opera company are playing there, which, in complexion of character and ability, acting and singing, must be ranked higher than similar organizations of Italian type. Thus far they have produced "La Duchesse de Gérolstein" (Offenbach), "Le Petit Faust" (Hervé), "Un Lycée de jeunes filles" (Griegh), and "La Princesse de Trébizonde" (Offenbach) is promised *prossimamente*.

Tommaso Salvini, the great Italian tragic actor, who years ago retired from active stage life, is announced to appear here shortly in two plays at the Alessandro Manzoni Theatre.

The plays will be "La Morte Civile," a five-act drama, by Paolo Giacometti, and the tragedian's great impersonation of Saul, by Alfieri. Salvini is to be supported by a fine company, and the performances are to be for the benefit of charitable institutions.

The little Manzoni Theatre will certainly prove to be wholly inadequate to accommodate the great actor's many admirers.

Salvini, who resides in Florence, is now seventy-three years old, and has not played in Milan during the last ten years.

Calling on the Marchesa di R—the other afternoon, I found a number of ladies there engaged in tea drinking and gossip. Somewhat later, however, the conversation took a more serious turn and touched on the subject of dress and its effects on breathing among singers.

Taking part in this interesting discussion were the hostess, the Marchesa di R—; Lady H—, the wife of Earl H—; Madame de V—, a French lady visiting here, and the Contessa L—, an American lady living in Italy.

As the conclusions arrived at may be of interest to other readers besides singers, I shall endeavor to give in condensed form some of the views expressed. The idea that tight waists were working special havoc with our health, that is, woman's health, just now, was considered mere idle talk. The contrary was shown to be the fact. There never was, perhaps, a moment in the history of fashion

when the waist was so little observed. Napoleon I. was said to have invented the French Empire style of dress to prevent the women in whom he took an interest from tight lacing, and the boleros or pouched fronts of the present day were claimed to be as conducive and favorable to ease in that direction as the Empire styles worn at night. If there be any need for compression of the natural figure at present it is below the waist, where the tight fit that is liked is aided by the straight fronted corsets that are now universally worn.

The loose fit of the bodices above the waist—that is, around the breathing apparatus and the digestive organs—is really extreme.

Reference was made also to the hygienic corsets now being introduced among artists and students of singing, which were highly approved by this interesting group of society ladies, who, nevertheless, are highly accomplished and serious minded women.

At another of those delightful little concerts given at the Chateau de Trévano at Lugano—which, unfortunately, I could not attend—I am informed that Mrs. Eleonora de Cisneros had sung very well the songs allotted to her on the program.

These were the "Night Song" and "Alone," by Lombard, and an aria, the Prologue, from "Ero and Leandro," by Mancinelli.

According to my informant, Mrs. de Cisneros' voice was in splendid condition on that day, and her singing was really pleasing and delightful to listen to.

The instrumental numbers completing the program were selections from Schubert, d'Ambrosio, Goltermann, Dvorák and Lombard.

On the following day, Sunday, Signor Ermete Novelli, generally considered Italy's greatest actor of to-day, was heard in one of his famous monologues. Having heard a number of these monologues and most of the great actor's plays I can confidently say that his presence at the castle must have been thoroughly enjoyable. He always is in any and every part he assails.

The orchestral selections surrounding the monologue of Novelli were by Polleri, Fesca, Sandré, Tschaiakowsky and the conductor.

A recent fire at Alessandria, Italy, burned the Teatro Politeama Gra to the ground. Fortunately, no lives were reported lost.

The concert given by twenty lady harpists at the Lirico Theatre a few nights ago was interesting to some extent, but proved monotonous before its close. Signora Isabella Rosati-Caserini, of Rome, the directress and instructor of the fair players, displayed much skill and musical interpretative ability in a transcription and the Barcarola by Marin Faliero. The concert consisted chiefly of operatic transcriptions and arrangements.

At the big Cremona concert given in the Teatro Concordia Ponchielli for the benefit of the Italian Workman's Emigration Fund Francesco Tamagno, the tenor; Ottorino Beltrami, baritone, and Signora Norma Romano, the American soprano (Mrs. Norma Jackson), together with a chorus of 200 voices and an orchestra of seventy players, took part, under the direction of Maestro Pietro Gaetani. There was also a military band upon the stage.

The press of Cremona, in speaking of this concert, praised the singing of Norma Romano highly. Some of the Milan theatrical journals wrote that Signora Norma Romano was a most sympathetic American, with a voice of extended range and of agreeable quality, singing with a

finish of execution and good taste that merited all the applause bestowed upon her efforts.

Some fifteen years ago a middle aged Frenchman, who seems to have been a "lady killer" in his youth, but has long since settled down to sober married life and the carrying on of a prosperous chimney sweep business in quiet Passy, resided for some time at Milan and led a gay existence here. The old tender memories are very faint in his mind; but while he has forgotten, the rivals whom he ousted remember. A Piedmontese, who has the vindictiveness of a Corsican, has just sought a savage revenge upon the Frenchman because the latter cut him out a decade and a half ago in the affections of a lady whom the sobered Lothario has entirely forgotten. The unfortunate sweep now lies at the Passy hospital in danger of death from three fearful stiletto wounds inflicted by the revengeful Piedmontese, and in the midst of his bodily pain the patient racks his brain in his endeavor to recollect who La Fiorentina was, who, according to his aggressor's account, jilted the latter in the old days at Milan and took up with the once fascinating Frenchman.

The Piedmontese went up to the sweep in a wine shop and slapped him on the back, crying: "Don't you know your old friend of the wild Milan days?" The Frenchman had a vague recollection of the man's face. Eventually they left the shop together and walked along a deserted street. For a moment the Italian stopped, his companion walking unsuspectingly on. Suddenly he was felled by two treacherous stabs in the back. As he lay his aggressor bent over him, and hissing the words "Remember La Fiorentina!", wounded him a third time, in the stomach, and made off. When picked up by the police the injured man groaned out incoherently: "For heaven's sake, who was La Fiorentina?"

An amusing anecdote is related of a comic episode which occurred when Alexander II., the present Russian Emperor's grandfather, visited France with the Grand Dukes.

Charles Marchal, the painter, was staying with George Sand at Nahant, and the conversation having turned on the Russian language and literature, her son, Maurice Sand, set to work to explain various idiosyncrasies to him. "Now," he said, "just remember that the syllable 'wich' added to the father's name shows that the bearer is the eldest son of the family. Have you understood this?" "Yes, Sandwich," was Marchal's cool reply, and as a general roar of laughter followed, the improvised lesson came to an abrupt termination.

DELMA-HEIDE.

ARRIVED FROM ITALY.

AMONG the passengers arriving from Italy on the big, elegant, new steamer Umbria were the Signora Frida Ricci de Paz, the prima donna soprano; Ettore Patrizi, one of the editor owners of *L'Italia*, of San Francisco, and Delma-Heide (J. F. Delma von der Heide), the well remembered singing master of New York, and for several years Milan correspondent of THE MUSICAL COURIER. Mr. Delma-Heide has been called to America on important business matters, after transacting which he will again return to Europe.

Goodrich Normal Session.

MR. AND MRS. A. J. GOODRICH will conduct a private normal session at their studios in Carvel Court from June 16 to July 19. Mr. Goodrich's methods of harmony, counterpoint, analysis, interpretation, memorizing, &c., will be illustrated.

Also Mrs. Goodrich's unique system of harmony study for children will be explained individually and in class. Mr. and Mrs. Goodrich will pass the remainder of the summer at Lake George.

WIESBADEN.

WIESBADEN, May 5, 1902.

I WITNESSED a remarkably good representation of "Fidelio" here under the direction of Professor Mannstaedt. There is a splendid opera house here, beautifully decorated, and it was crowded. Frau Leffler Burckard took the part of Leonora, and as actress and singer was excellent save for some characteristically German mannerisms in her method of singing. Herr Schwegler was a first rate Rocco, and all the other parts were far above mediocrity. Especially good was the part singing of the chorus and the quartet in the first act was almost unsurpassable. To me the hiding from view of the orchestra was almost painful. To see the conductor and the orchestra play such music as the "Leonora" Overture is surely a part of the enjoyment of the music. They did not, as is usual, play the other overture in E between the acts.

The performance of "Carmen," though fair, was less noteworthy than that of "Fidelio," and the public showed their bias by only half filling the house.

Orchestra, chorus and singers performed their respective parts well, but one felt they were not in their element and were not in sympathy with the essentially Spanish character of the opera. It was thoroughly German all through. Miss Brodmann as Carmen, and Herr Müller as the Toreador sang their parts excellently, but it was to me more like concert singing, lacking in emotion and the "devilry" essential to the work.

MAY 10, 1902.

The summer season commenced officially last week, when the band commenced its morning performances, from 7 to 8 a. m., in the gardens of the hot spring house. The people had to pretend they enjoyed it, but with a temperature of something between 40° and 50°, heavy clouds and intermittent showers of icy, cold rain, it was not very exhilarating to walk up and down, clad in furs and overcoats holding up umbrellas in one hand and glasses of the hot spring water in the other listening to the music, as to which I must not be too critical, for with almost frozen fingers I wondered how the men in the band could play at all.

In the evening a performance of "Fra Diavolo" was given in the elegant opera house, which was filled to the last seat with an enthusiastic audience, who, however, evidently enjoyed the somewhat elephantine gag, of which far too much was introduced, more than the music of Auber. It need scarcely be said that the overture was splendidly played, to which I may add that all the choruses were well sung, giving evidence of careful rehearsals. The singers were not so satisfactory, though all are above mediocrity. They scarcely did justice to the lively spirit of the work, which I fear was dull on the whole.

I had the opportunity of witnessing a very good performance of "Mignon" at the opera here, and I scarcely know how to apportion the admiration that is due to the management in regard to their resources, which enable them in the space of a week to put on the stage four such important works as "Fidelio," "Carmen," "Fra Diavolo" and "Mignon," all without a hitch as to mise-en-scène, and thoroughly well rehearsed work by orchestra and chorus, not to speak of the ballet, which specially in "Mignon" was very good, indeed. The part of Mignon was taken by Fraulein Brodmann, who showed herself both as actress and singer to be an artist. The "Prayer" in the first act was splendidly sung, and she eclipsed herself in the romance "Kennst du das Land." She was many times deservedly recalled. All the other parts were very well filled, and a more all round satisfactory representation of Thomas' pretty opera could not be wished for. The house was crowded.

AUGUSTA COTTLOW.

Management: HENRY WOLFSOHN, 131 East 17th St., New York.

MRS.

Carl Alves

Vocal Instruction.

1146 PARK AVE., near 91st St., NEW YORK.

RARE OLD VIOLINS

Remarkable values in fine old instruments from \$50 to \$10,000. Largest and finest collection in the world. Send for a copy of our Catalog, just issued, containing Biographies, Fac-simile Labels, Etc. Easy Terms.

LYON & HEALY, 133 Adams Street CHICAGO

JULIAN

WALKER

BASSO.

WOLFSOHN MUSICAL BUREAU, 131 E. 17th St., New York.

HENRI G. SCOTT

BASSO.

ORATORIO, CONCERT, RECITALS.

ADDRESS: 14 E. 42d Street, NEW YORK.
2117 N. 30th Street, PHILADELPHIA.

MISS

MONTEFIORE

VOICE.

Private Studio and Address:

THE ORMONDE,

2030 Broadway, corner 70th St., New York.

The Mendelssohn Trio Club.

Alexander Saslavsky, Violinist.

Victor Sörlin, Violoncellist,

Charles Gilbert Spross, Pianist.

For Terms and Open Dates address VICTOR SÖRLIN,
103 West 64th St., New York City.

MUSICAL CLUBS.

Eugene Luehing, conductor of the Milwaukee (Wis.) Maennerchor, celebrated the fiftieth anniversary of his birth at the semi-weekly rehearsal of the society held Monday evening, May 26.

The Mozart Club, of Madison, Wis., gave the third concert of the season at the Presbyterian Church, of Madison, on May 20. Miss Helen Buckley, soprano, and Miss Winnifred Card, pianist, were the soloists. Mr. Bredin conducted.

A small deficit of but \$2.21 is announced as a result of the music festival at Watertown, N. Y., arranged by the Women's Musical Society of Watertown. If each member had contributed a few cents each, there would have been no need of proclaiming a deficit at all.

The Tuesday Musicale, of Rochester, N. Y., has an enrolled membership of 169. The conductor, Heinrich Jacobsen, wants the list increased to 250. Rehearsals are held Monday evenings at the hall of the Rochester Y. M. C. A. Handel's "Messiah" is the work in preparation.

Mrs. Evelyn Day, soprano; Herbert A. Coffin, tenor; John Sturgis Codman, baritone, and the Mendelssohn Quartet assisted the Portland (Me.) Festival Chorus at the last concert. The program was one of marked contrasts, for it included Mendelssohn's "Psalm" and selections from "Iolanthe," "Patience" and "Erminie." Dr. Lathem True accompanied.

At the annual meeting of the Woman's Musical Club, of Columbus, Ohio, the old board of officers were re-elected: Mrs. George Spahr, president; Miss Olive Neil, vice-president; Mrs. J. A. Shawan, secretary, and Miss Emma Ebeling, treasurer. The executive committee includes Miss Kerr, Mrs. Shawan, Mrs. Marple, Miss Ebeling, Miss Speaks, Mrs. Timberman, Miss Theobald and Mrs. Peter McDonald.

The Polyhymnia Club, of Saginaw, Mich., has elected the following officers for the year: President, Mrs. G. L. Humphrey; vice-president, Mrs. G. F. Oppermann; recording secretary, Miss Harriette G. Ferris; corresponding secretary, Mrs. R. Z. Smith; treasurer, Mrs. J. B. Pitcher; librarian, Miss Mary Van Brunt; accompanists, Mrs. H. B. Burdick and Mrs. H. C. Barnes; musical director, J. G. Cummings.

Mildenberg, Foote, Rogers, Hawley and Chapman were the American composers upon the program at the last recital of the Morristown (N. J.) Choral Club, given in the Sunday school room of the South Street Presbyterian Church, Morristown. Frank Eaton conducted, and the soloists were Mrs. Alfred Chester Coursen, Miss Esther Louise Searing, Harvey J. Genung and Paul F. Handel. Accompaniments were played by Mrs. Frank Marsh and Miss Mary E. Westerfield.

Lee K. Smith conducted the last concert of the Reading (Pa.) Musical Art Club at the Reading Auditorium. There were a number of soloists, all local singers. The chorus of twenty-one voices is composed as follows: Sopranos, Mrs. W. S. Coleman, Miss Mattie E. Geiger, Miss Florence E. Miller, Miss Lydia R. Painter, Mrs. Fred Schmucker, Miss Anna M. Shearer; altos, Miss Grace V. Fichthorn, Miss Bessie Kelley, Mrs. J. Clarence Kline, Miss Clara A. Yocum; tenors, John R. Bland, Allen C. Mellert, Horace M. Minker, Horace H. Walpole,

Daniel Yost; basses, Rev. R. A. Blackburn, John McC. Durham, Allen M. Hawman, Harrison Quereau, Fred Rees, William G. Rees.

The Cañon City (Col.) Wednesday Musical Club has elected these new officers for the ensuing year: Mrs. Frank L. Smith, president; Mrs. George Prentiss, vice-president; Miss Gail Conaway, recording secretary; Miss Beulah McRay, corresponding secretary; Mrs. J. H. Maupin, treasurer. Mrs. Agnes Stewart was elected chairman of the solo instrumental work, Miss Ball of concerted instrumental, Mrs. George Prentiss of vocal solos, and Miss Selleck of concerted vocal. Mrs. Stewart was elected delegate to the State Federation and Miss Selleck alternate.

The Euterpean Club and Oratorio Society, of Allentown, Pa., gave their seventeenth co-operative concert at the Lyric Theatre, of Allentown, on the evening of May 27. Scenes from Max Bruch's "Odysseus" and from Dvorák's "Stabat Mater" were presented. C. A. Marks conducted. The two clubs were assisted by the Philadelphia Orchestra and Mrs. Hissem DeMoss, soprano; Adelaide Griggs, contralto; E. C. Towne, tenor; Dr. Carl E. Duft, bass; Edgar B. Kocher, organist. The program was a credit to both societies, Conductor Marks and the musical taste of Allentown.

"Messengers of Peace," from Wagner's "Rienzi," was the opening number at the last concert given by the Tuesday Musicale, of Canandaigua, N. Y. The Spinning Chorus and Senta's Ballad, from "The Flying Dutchman," were also given. Mrs. J. L. McLaughlin, one of the soloists, sang "Sunset," by Buck. Ludwig Schenck played as a violin solo a Nocturne by Chopin. Lahee's cantata, "The Sleeping Beauty," was the final number of the program. Besides Mrs. McLaughlin solos were sung by Miss Alice Chase, Mrs. E. M. Morse, Mrs. J. C. Atwater, Miss Marian Gheen and Miss Fletcher.

Here are the names of the members of the Pioneer Grand Chorus, of Lockport, N. Y.: Sopranos, Adelia Young, Lillian Hoenig, Flora Nottelman, Mildred Turner, Edith M. Walker, Gertrude L. Warren, Edith M. Gailer, Jessamine N. Davis, Sherma Earl, Edith Dickson, Margaret Phillips, Amy A. Walker, Mrs. Mabel P. Smith, Mrs. J. C. Gardner, Mrs. D. M. Walker, Frances L. Barrett, Gertrude Kinzly, Danie Sherman, Neva Woods, Marian Higgins, Sadie Clifford, Mary Haley, Eliza Conley, Agnes Fisher; choir boys, Harold Frick, Leslie Coates, John Tong, Lisle Coates, Wesley Watson, Claude Hart, Albert Harrington, Wilbur Treat, Thomas Behan, Raymond Farnell, Raymond McGrath, Herbert Plant, Almont Dare; altos, Minnie C. Glover, Ella A. Sipson, Mrs. Fred Williams, Frances Campbell, Helen Rooney, Edith Davenport, Annabel Baker, Arlien Ferris, Minnie Brown, Mabel L. Strauss, Laura A. Harwood, Eva M. Morris; tenors, Henry V. Feeney, Elmer E. Smith, T. F. Utley, O. D. Shaft, E. George Lindstrom, Austin B. Morrill, Edwin J. Emert, James F. Mahaney, William H. Hammond, William F. Carpenter, H. A. Geoghegan, Ernest Bangeldorf, L. Frank Stark, William Anson, Eugene McCollum, Fred Drew, Frank Jense, Harold Drew; basses, Herbert P. Glover, L. S. Swobe, W. H. Hauser, F. E. Cardullo, Robert Jackman, John McParlin, J. Charles Compton, A. H. Abell, John Proctor, Dr. E. F. Smith, F. B. Eilers, Ralph L. Darrison, H. S. Conrad, F. W. Hart, George N. Shaeffer, Miles F. Vincent, J. T. Shaffer, Carl Drew, John Drew, George Compton, Leslie Harrington, Percy Drew.

A MUSICIAN (a lady), holding now a highly responsible position, with high salary, desires a suitable change; has had most superior advantages; six years abroad with leading musicians; long experience both in America and abroad as teacher, critic, lecturer and writer on musical topics; gives recitals. Communicate with M. N., THE MUSICAL COURIER, 1135 Broadway, New York.

Music in Brooklyn.

Two Minor Concerts.

THE concert given by the large choir of the Central Baptist Church attracted an overflowing and enthusiastic audience to the church, corner of Marcy avenue and South Fifth street. Dr. Edward Morris Bowman conducted. The singing revealed the same good qualities which raised Dr. Bowman's other choirs at the Baptist Temple to take high rank in the choral societies of the borough. The Temple Orchestra and several soloists assisted in the program. One of the best numbers of the evening was the grand chorus from Wagner's "Tannhäuser," "Hail, Bright Abode." The singers who gave solos, duets and quartets were Miss Beatrice Andrews, Miss Edith C. Hubbs, Miss Fannie E. Williams and Miss Emilie Louise Cutler, and David Beswick, Samuel Beswick and Harry C. de Graff. Leroy W. Jackson performed an organ solo. The orchestral numbers included favorite pieces by Wagner, von Suppe, Nicolai, Delibes and Moszkowski.

Miss Aimee Speir Horton assisted the Hoadley Musical Society at the concert given at the Germania Club house last Tuesday evening (June 3). Theodore John conducted. The orchestra played selections from the works of Gounod, Mendelssohn, Rossini, Blon, Saint-Saëns and Verdi. Miss Horton sang songs by Ardit, Haydn and Flicke.

ANNOUNCEMENTS.

Philadelphia will have the first performance of Arthur Claassen's Grand Festival Mass in D. The work will be sung at the cathedral in the City of Brotherly Love, under the direction of W. Leps. Mr. Claassen composed this mass about three years ago. Most likely he was too modest to urge its performance in Brooklyn, where he lives.

Mr. Claassen has received from an unknown citizen of Scranton, Pa., a handsome watch charm as a token of appreciation of the recent visit and participation of the Brooklyn Arion and Mr. Claassen in the Welsh music festival held a fortnight ago in the coal mine region.

The Brooklyn Liederkrantz have delegated Wenzel Allmann, an ex-president of the society, to attend the singing festival at Gratz this summer. Mr. Allmann, accompanied by Mrs. Allmann, sailed last Wednesday on the steamer Zeeland. Members of the Liederkrantz and their wives and other friends were at the pier to see them off. The night before sailing Mr. Allmann was presented with a pair of fine opera glasses. The Allmanns will remain abroad all summer.

A report of the Reddall concert at the Pouch Mansion last Friday evening will be found on another page of this issue of THE MUSICAL COURIER.

LADY flutist and lady 'cellist wanted for Thousand Islands; summer engagement in small orchestra. Address C. E., care THE MUSICAL COURIER.

Mme. Matja von Niessen-Stone

MEZZO SOPRANO.

VOCAL RECITALS
in English, French, German, Italian and Russian.
For terms and dates address
ALICE E. JOSEPH, 7a Hanover St., London, W., England.



THE Smith & Nixon

THE GRAND PIANO IN UPRIGHT CASE.

Built on the principle of the Parlor Grand, and its equal in musical results. This system of construction, properly presented, gets other upright pianos out of competition. Reasonable inducements offered dealers.

The Smith & Nixon Piano Mfg. Co.
10-12 East Fourth Street,
CINCINNATI, OHIO.

HASLAM,

Professeur de Chant.

POSE, TECHNIQUE, STYLE, RÉPERTOIRE,
OPERA, CONCERT.

Direct Communication with European Managers.
13 rue Bassano (Etoile), PARIS.

Fletcher Music Method

EVELYN A. FLETCHER-COPP,

1225 Madison Avenue, New York.

ROBERT HOSEA

123 West 80th St.
Or Wolfsohn Musical Bureau,
181 East 17th St., New York.

Just Published by

G. SCHIRMER,

35 Union Square, NEW YORK.

EDUARD KEILER and OTTO K. SCHILL

SCHOOL OF VIRTUOSITY

Two Hundred and Seventy-five

STUDIES FOR THE VIOLIN.

For the development of technique to artistic perfection, with especial reference to the playing of double stops.

IN FIVE BOOKS.

BOOK I.	Key or Guide, indispensable to the use of these studies, containing preface, remarks, requirements, explanation of the system, plan and arrangement, table of contents, table of the models, &c.	Price, \$1.00 net.
BOOK II.	Studies No. 1-50.	" 1.00 "
BOOK III.	Studies No. 51-117.	" 1.00 "
BOOK IV.	Studies No. 118-200.	" 1.00 "
BOOK V.	Studies No. 201-275.	" 1.00 "

Send for Catalogue of SCHIRMER'S LIBRARY EDITION OF MUSICAL CLASSICS.

MUSICAL PEOPLE.

Mrs. Daniel E. Wing gave a musicale at her residence in Hackensack, N. J., on May 23.

Julius V. Seyler, of Detroit, Mich., will give a concert during this month, assisted by one of his advanced pupils.

The pupils of Miss Mary F. McConaughy, of Carnegie, Pa., will give a recital to-morrow evening (June 12), assisted by David T. Moore, of Pittsburg.

Mrs. F. M. Hawley, contralto, and George Mattox, tenor, assisted the pupils of Mrs. F. M. Potter at the recital given in the school hall at Chautauqua, N. Y.

The orchestra of Cornell University, assisted by Miss Nicholson, soprano, and Miss Fernow, pianist, and several of the more accomplished students of the university, gave the sixth concert on Monday evening, May 26.

Mrs. Katherine Noack-Figué, a professional pupil of Madame Evans von Klenner, sailed for Europe last Wednesday (June 4), accompanied by her husband, Carl Fiqué, the pianist, teacher and choral conductor, of Brooklyn.

A song recital by the pupils of G. S. Bush was given in the hall of the Y. M. C. A., Norfolk, Va., on May 28. Mrs. Pattee and Mr. Bush and Miss Emily La Blanc accompanied. The pupils were Miss Bailey, Mrs. Allen, Miss Pettit, Miss Mason, Miss Strasburger, Miss Lackey and Miss Elliott.

At the annual concert at the Randolph-Macon Woman's College at Lynchburg, Va., piano selections were played by Miss Best, Miss Hayes, Miss Bostwick, Miss Wysor, Miss Robertson, Miss Blackwell, Miss Peters, Miss Cole and Mr. Davis, one of the teachers. Vocal numbers were contributed by Miss Robins, Miss Peters, the college chorus and the Concordia Glee Club.

Arthur Graham, a member of the freshman class in the New York University and the younger son of Mr. and Mrs. Henry Graham, played Rubinstein's "Kammenoi Ostrow" and a Chopin waltz at a concert given in the chapel of the Bloomingdale Reformed Church last Tuesday evening (June 3). Mr. Graham revealed a charming touch and much taste in his playing. The other numbers upon the program were given by Miss Grace Spencer, so-

prano; Mrs. Louis B. Cornu, contralto; Otto Bauer, violinist, and Miss Mary Turner, reader.

A testimonial concert was given for Miss Tina M. Haines at the Evanston, Ill., Presbyterian church on May 29. Miss Haines herself performed several organ solos. The feature of the concert was the singing of Charles W. Clark, the baritone. Harrison Wild, a local organist and choral conductor, also assisted. The accompaniments were played by Mrs. Edwin Lapham.

An attractive program was given at the annual concert of the pupils of James Stephen Martin, Carnegie Hall, Pittsburg, Pa. The young musicians were assisted by Mrs. Barton Hanson, reader; Ludwig Schoenberger, violinist, and Charles Wencell, cellist. The piano accompaniments were played by Miss Katharine de N. Wilson, Miss Elizabeth C. McNally and Frank A. McCarrell.

Miss Lillie Maddox gave a piano recital at Hamilton College, Lexington, Ky., on May 23. She played Beethoven's Sonata, op. 10, No. 1; a group of Chopin pieces, Schumann's "Nachtstücke," and "Frühlingsrauschen," by Sinding. Alternate numbers were given by Miss Goff, soprano, and Miss Weil, elocutionist. The orchestra of Hamilton College gave a concert on May 16.

May 29 an excellent concert was given by the school of music of the State School for the Blind at Batavia, N. Y. The program included these names: Gordon Hicks, Alma E. Parker, Ella M. McLennan, Marjory Spaulding, Michael Napoli, Mary Meleski, Jennie Wilkins, Ivie M. Mead, Forest Marsh, Alfred Comethier, Thompson Courtney, Christine M. Kieffer, Mary E. Penderleith, Leon L. Marvin and Samuel H. Fay.

Miss Marie Lewis, of Fort Gaines, Ga., and Miss May Wise, of York, Ala., both students at the St. Cecilia Academy at Nashville, Tenn., gave a recital at the academy on May 22. Miss Lewis has a fine mezzo soprano voice, and she sang songs by Schubert, Lynes, Krause, Denza, Mascagni and d'Hardelot. Miss Wise, a talented pianist, played works by Mendelssohn, Schubert, MacDowell, Godard, Chaminade and Liszt.

What was announced as "A Gounod Musicales" was given at Normal Hall, Oswego, N. Y., Friday evening, May 23. The entire program was devoted to the works of the French composer. A sketch of Gounod's life was read by Miss Garlick. Vocal and instrumental numbers were contributed by Miss Millott, Miss Brady, Miss Wandling, Miss Trout, Miss Croissant and Miss Orchard, and Messrs. Schilling, Sheldon, Petigrue and Rappleye.

The piano recital at the graduation exercises of Richmond (Va.) Female Seminary was given by Miss Gillespie, assisted by F. C. Hahr, who performed second piano parts, and Miss Mary Chalmers, who gave a French recitation. Miss Gillespie played Beethoven's "Moon-

light" Sonata, a Chopin Ballade, the Liszt Polonaise in E major and with Mr. Hahr at the second piano the Mendelssohn "Capriccio Brillante" and Weber's "Concert-stück."

The pupils of Max Leckner gave their closing recital at the Meridian Street M. E. Church, Indianapolis, Ind., the last week in May. Among those who played and sang were Miss Ida Vaughan, Carl O. Adams, Miss Bertha Nicolai, Julius Herrmann, Mrs. Walter Fugate, Miss Florence B. Fisher, Miss Florence Butler, Miss Irene Aldrich, Miss Amelia Hitzelberger, Miss Irma Kantowitz, Andrew Smith, Clifford Tyler, Nicolas Hoffmann, Miss Miriam Allen, Miss Marie Flanner, Miss Nellie Hearsey and Arthur N. de Vore.

Miss Lilian Montrose-Grahame's piano recital in Denver, Col., was a musical treat. Regarding the graceful young pianist, it is a pleasure to bear witness to her artistic abilities. Miss Montrose-Grahame has just recently returned from Leipsic, Germany, where she studied for nearly five years with the celebrated Martin Krause. In the Bach and Beethoven numbers she showed great delicacy of touch, plenty of technic, intelligent phrasing and an artistic conception quite above the ordinary standard. The Chopin Variations were executed with grace and brilliancy. She has a full, rich, singing tone, which was demonstrated in the Rubinstein Barcarolle and "Auf Flügeln des Gesanges," by Mendelssohn-Liszt.

Claassen and Brooklyn Arlon.

THE Arion Singing Society of Brooklyn and Arthur Claassen, the musical director of the society, were received with enthusiasm at the Eisteddfod held in Scranton, Pa., a fortnight ago. Appended are extracts from reports in the daily papers:

As the members of the society with their leader, Arthur Claassen, marched on the stage they were accorded a royal ovation. Their rendition of Munzinger's "Frühlingsreigen" was truly magnificent. The volume was immense, the blending perfect, the shading exquisite and the tone a demonstration in purity. A characteristic feature of the rendition was the unmarred sympathy between the various parts. The pianissimo movements were given with a brilliancy of finish which revealed the true artist.

An encore number was inevitable, and the society gave the lively "Bruckenzoll," which was followed by tumultuous applause.—Scranton Republican, May 31, 1902.

Another burst of applause accompanied the Arions as they marched on the stage. They were too strong and led by Arthur Claassen. They sang Munzinger's "Frühlingsreigen" ("Spring Rain"), and in response to an enthusiastic encore sang the lively, difficult part song "Bruckenzoll" ("A Toll-gate Theme").

Their singing was certainly a delightful revelation of the beauties of two pretty German songs. In tone, phrasing, balance and spirit the chorus was especially superior. They sang to an au-

SHERWOOD,
Greatest American Pianist.

MARIE SCHUMANN,
Violinist.

BRUNO STEINDEL,
The Noted Cellist.

CLARA MURRAY
Harpiat.

E. RUSSELL SANBORN,
Concert Organist.

CHARLES R. BAKER,
MANAGER OF

High Class and Distinguished **MUSICAL ARTISTS,**

Fine Arts Building,
CHICAGO.

ELECTA GIFFORD,
Soprano.

CARRIE BRIDEWELL,
Contralto.

MABELLE CRAWFORD,
Contralto.

GLENN HALL,
Tenor.

WILLIAM A. HOWLAND,
Baritone.

MABEL GENEVA SHARP,
Soprano.

CHICAGO ADVERTISEMENTS.

William A. WILLETT, BARITONE.
Exclusive management Bureau of Fine Arts.
806 Fine Arts Building, Chicago.

MARY MANNING.
Dramatic Readings, Lecture Recitals, Miscellaneous Programs.
Studio 713 Fine Arts Building, Chicago. Management Charles R. Baker.

Frederick WARREN,
Baritone.
Chicago Auditorium Conservatory.

JOHANNA HESS-BURR,
TEACHER OF SINGING.
508 Fine Arts Building.

MABELLE CRAWFORD,
Contralto.
Teaching at Residence,
5246 Prairie Ave., Chicago.

NINETEENTH YEAR
1899-1900.
Mrs. REGINA WATSON'S SCHOOL
for the
HIGHER ART OF PIANO PLAYING.
297 Indiana Street, Chicago, Ill.

ALLEN SPENCER,
PIANIST. Concerts, Recitals.
Address: KIMBALL HALL, CHICAGO.

KARLETON HACKETT,
Teacher of Singing,
Kimball Hall, Chicago.

R. A. AUGUSTINE,
Teacher of Tone Production.
Studio 902 Steinway Hall, Chicago.

EARL R. DRAKE,
VIOLIN VIRTUOSO.
TEACHER.
Studio: 505 Handel Hall, Chicago.

SHERWOOD 14th Season at CHAUTAUQUA.
(JULY 8, FOR SIX WEEKS.)
Full Corps of Assistant Teachers. INTERPRETATION AND ANALYSIS CLASSES A SPECIALTY.
SHERWOOD MUSIC SCHOOL, 203 Michigan Ave., CHICAGO.
—Summer Instruction in All Branches.—
Sherwood Concerts and Lecture Recitals.
Address CHAS. R. BAKER, Fine Arts Bldg., CHICAGO.

THE SPIERING QUARTET,
722, 724, 725 Fine Arts Building, Michigan Boulevard, CHICAGO.

MARY WOOD CHASE, PIANO VIRTUOSA
Address all communications to
613 FINE ARTS BUILDING, CHICAGO.

FREDERIC JOHN MAGUIRE,
PIANIST.
Concerts, Wagner Recitals.
Piano instruction. Special courses in technic.
Send for circular. 300 Kimball Hall, Chicago.

THE ARONSON STUDIOS.
Devoted to the Art of Piano Playing.
Auditorium Tower, Suite 1404-1405, CHICAGO.
Catalog sent free. Competent Assistants.

Chicago Auditorium Conservatory.
FREDERIC GRANT GLEASON, Director. ROY ARTHUR HUNT, Manager.
'Phones: Harrison 1910 and 1736. Unsurpassed Faculty Teaching.
ALL BRANCHES OF MUSIC.
Stage Training, Elocution, Languages and the Fine Arts. SEND FOR CATALOGUE.

dience of musicians, and the audience evidenced the greatest enjoyment from their singing. * * *

The Arions entertained again, this time with Fassbaender's "Das deutsche Lied," the song which was sung in the contest at the National Saegefest for the Kaiser Wilhelm trophy. It is a grand song and was grandly rendered by a grand aggregation of singers. The big audience went into raptures over it. For an encore they sang one of Leader Claassen's compositions, a dainty lullaby, more than half of which is hummed. This provoked applause quite as hearty as that accorded the rendition of the first number.—Scranton Tribune.

A reporter from the Scranton Republican interviewed Mr. Claassen, and these were the opinions published in the paper of May 31:

Dr. Arthur Claassen, director of the famous Arion Society, was asked by a Republican reporter for his impressions of the musical status of Scranton and the work of the Eisteddfod in general. Dr. Claassen said:

"The Eisteddfod has been a pleasant surprise to me. This is the

first Eisteddfod I have ever attended, and the excellence of the singers has pleased me very much. The Liederkreis is an excellent organization in capable hands, and deserves all possible support. The singing of the female societies was of the finest quality, and that of the Scranton Female Society was the best I ever heard. The conductress (Mrs. D. B. Thomas) had a rhythmic, musical beat and conducted intelligently, steadily and with much force."

Morris Piano School.

THE recital given by the "Daily Class" of the Morris Piano School, 20 West Eighty-first street, last Wednesday afternoon, was well worth attending.

The members of this class do all their practice work at the school. One hour every day is devoted to the clavichord and piano, and half an hour to sight reading, time beating, ear training, harmony and musical history.

The advantages derived from daily practice under the supervision of teachers cannot be too strongly emphasized. With one exception the pupils who played at this recital were beginners who knew nothing about music when they entered the school and have now studied from three to seven months. The playing of these pupils was a revelation, and Mrs. Morris is to be congratulated. Agnes Mahan, Marie Overstreet and Ella Goldgeier played especially well. The others who played charmingly were Louie Hessler, Sarah Mannix, Fred Williams and Edward Williams.

During the summer months a special course for teachers who desire to learn this method of teaching will be given at the school.

Among her private pupils Mrs. Morris has a number of advanced students and teachers who are making remarkable progress and who will continue to study with her through the summer months.

Tenor and Soprano Married.

MISS JENNY COREA, the soprano, and Frank van R. Bunn, tenor soloist of St. Thomas' Episcopal Church, were married last Wednesday. Mr. and Mrs. Bunn will continue to make New York city their home.

Broad Street Conservatory.

THE annual commencement of the Broad Street Conservatory of Music, 1329 to 1331 South Broad street, Philadelphia, of which Gilbert Reynolds Combs is the energetic and accomplished director, took place at Musical Fund Hall last evening.

The audience assembled to assist at and enjoy the exercises was of such a large number that they completely filled the entire hall. After the rendition of a varied and attractive program, the performance of which reflected great credit and well illustrated the solid and excellent methods of instruction pursued by Director Combs and his talented faculty, Prof. Hugh A. Clarke addressed the graduates with a few appropriate remarks and made the presentation of diplomas and teachers' certificates.

The musical program in full was as follows:

Overture, Maritana.....Wallace
Pupils' Orchestra, under the direction of Mr. Combs.
Concerto, op. 15.....Beethoven
Miss Sara A. Schwartz and orchestra.
Vocal solo, Ariette (Romeo and Juliette).....Gounod
Miss Luna H. Dickson and orchestra.
Concerto, op. 69.....Hiller
Miss Adele Hudnut and orchestra.
Vocal solo, aria, Ambr Leggiera (Dinorah).....Meyerbeer
Miss Louise De Ginther and orchestra.
Introduction and Allegro, op. 49.....Godard
Miss Viola Moffitt and orchestra.
Presentation of diplomas and address to graduates by Hugh A. Clarke, Mus. Doc., professor of theory and composition.
Introduction to Act III of Lohengrin.....Wagner
Orchestra.

GRADUATES.

Piano Department—Miss Adele Hudnut, Miss Viola Moffitt, Miss Sara Schwartz.

Vocal Department—Miss Louise de Ginther, Miss Luna Horton Dickson.

Theory—Miss Sara Schwartz, Claude Harley.

Teachers' Certificates—Miss Ruey Enyeart, Miss Bessie Hartleb, Miss Rae F. Livingston, Miss Ruth Peterson, Miss Mary Grossman, Miss Adele Hudnut, Miss Maude Mitchell, Miss Zoe Sharp.

CHICAGO MUSICAL COLLEGE.

DR. F. ZIEGFELD, President.

The Largest and Most Complete Institution of Musical Learning in America.

COLLEGE BUILDING, 202 MICHIGAN BLVD.,

The finest structure in existence devoted exclusively to a Musical College.

SCHOOL OF **MUSIC** ELOCUTION,
ACTING, ORATORY,
LANGUAGES.

BOARD OF MUSICAL DIRECTORS.

DR. F. ZIEGFELD, DR. LOUIS FALK,
HANS VON SCHILLER, WILLIAM CASTLE,
BERNARD LISTEMANN, S. E. JACOBSON,
RUDOLPH GANZ, CHARLES GAUTHIER,
HERMAN DEVRIES, FELIX BOROWSKI.
HART CONWAY, Director School of Acting.

Catalogue Mailed Free.

Helen Buckley,
Jessica De Wolf,
SOPRANOS.
Sue Harrington Furbeck,
Ella Pierson Kirkham,
CONTRALTOS.
Arthur Dunham,
ORGANIST.
Leon Marx,
Jan Van Oordt,
VIOLINISTS.

BUREAU OF FINE ARTS

(SUCCESSORS TO THE HAMLIN CO.)

CHAS. BEACH, President LOUIS EVANS, Secretary and Treasurer.

DIRECTORS OF

Concerts, Lecturers, Musical Artists,

806 Fine Arts Building.

CHICAGO SYMPHONY ORCHESTRA.

ADOLPH ROSENBECKER, Conductor.

Geo. Hamlin,
Holmes Cowper,
TENORS.
Charles W. Clark,
Wm. A. Willett,
BARITONES.
Gustaf Holmquist,
Albert Borroff,
BASSOS.
Van Oordt-Wagner,
QUARTETTE.

CHICAGO ADVERTISEMENTS.

HARRISON M. WILD
Studio 6,
241 Wabash Ave.,
CHICAGO.
CONCERT ORGANIST.
Piano and Organ Instructions.

JEANETTE R. HOLMES,
Contralto.
Oratorio and Concert.
613 Fine Arts Building, Chicago.

LOUIS MAGNUS,
Young American Violinist
657 Fine Arts Building, Chicago.

BERTHA SMITH-TITUS.
Talks on Hawaii, with Folksongs.
COACHING. ACCOMPANIMENTS.
Studio 716 Fine Arts Building, Chicago.

THE CHURCH PARSONS MUSIC METHOD
Kindergarten and Graded Course. 610 FINE ARTS BUILDING, CHICAGO.

DUNSTAN COLLINS,

AGENCY FOR

High Class Artists and Concert Tours

Fine Arts Building, CHICAGO.

THEODORE SPIERING ORCHESTRA.

HOWARD WELLS,
Pianist,
Kimball Hall, Chicago.
JAN VAN OORDT,
VIOLINIST.
KIMBALL HALL, CHICAGO.

MARY PECK THOMSON,
SOPRANO,
620 Fine Arts Building, CHICAGO.

HENRY WILLIS NEWTON,
TENOR, TEACHER, CONDUCTOR.
724 Kimball Hall, Chicago.

CAROLYN LOUISE WILLARD,
PIANIST, Instruction.
Pupil of Ernst Jedlicka, Bloomfield-Zeiser.
Address: 4164 Lake Avenue, Chicago.

GENEVIEVE CLARK WILSON,
Soprano.
GRACE VAN VALKENBURG,
Contralto.
GLENN HALL,
Tenor.
Booking for next season.
SYDNEY BIDEN,
Baritone.
FRANK CROXTON,
Basso.
BRUNO STEINDEL,
Cellist.
Booking for next season.

JEANETTE DURNO,
Pianist.
Madame MARGARETHA WUNDERLICH,
Harpist.
CLARENCE DICKINSON,
Organist.
HERBERT BUTLER,
Violinist.
KATHERINE HOFMANN,
Regular Accompanist.

THEODORE SPIERING,
Conductor.
Sixty Musicians. Permanent Organization.
Regular Concerts at The Studebaker, CHICAGO
New booking for Concert Tours
and May Festivals.

MRS. THEODORE WORCESTER,
PIANIST.
Address, 1402 Auditorium Tower, Chicago.

MRS. MARY HEALY MULLETTE,
DRAMATIC MEZZO-SOPRANO,
ORATORIO, CONCERT, RECITAL.
Address 636 Fine Arts Building, CHICAGO.

GRACE VAN VALKENBURGH, CONTRALTO.
Management DUNSTAN COLLINS, Fine Arts Building, CHICAGO.

AMERICAN CONSERVATORY,
KIMBALL HALL BUILDING, Wabash Avenue and Jackson Boulevard, CHICAGO.
THE LEADING SCHOOL OF MUSIC AND DRAMATIC ART IN THE WEST.
Among the fifty eminent instructors the following might be mentioned:
PIANO—JOHN J. HATTSTAEDT, VICTOR GARWOOD, ALLEN SPENCER, GERTRUDE MURDOUGH, HOWARD WELLS.
SINGING—KARLETON HACKETT, GLENN HALL, HOLMES COWPER, RAGNA LINNE, MABEL GOODWIN, LOUISE BLISH. Catalogue mailed free.
ORGAN—WILHELM MIDDLSCHULTE.
VIOLIN—JAN VAN OORDT.
COMPOSITION—ADOLPH WEIDIG.
VIOLONCELLO—JAN KALAS and many others of equal prominence.
JOHN J. HATTSTAEDT, Director.

THE BRUNO STEINDEL COMPANY.
BRUNO STEINDEL, Cellist.
CLARA G. TRIMBLE, Soprano.
MARGARETHA WUNDERLICH, Harpist.
Mrs. STEINDEL, Pianist.

THE SPIERING QUARTET.
THEODORE SPIERING, First Violin.
OTTO ROEHRBORN, Second Violin.
WILLIAM DIESTEL, Viola.
HERMAN DIESTEL, Violoncello.

GLENN HALL—HERBERT BUTLER RECITALS.
KATHERINE HOFMANN, Accompanist

MABELLE CRAWFORD COMPANY.
MABELLE CRAWFORD, Contralto.
CHARLES SINDLINGER, Tenor.
FLORENCE CHAMBERLIN, Violinist.
EARL BLAIR, Pianist.

KLINGER'S BEETHOVEN STATUE

And Other Vienna News.

[FROM OUR OWN CORRESPONDENT.]

VIENNA, MAY 20, 1902.

THE most general, widespread and popular topic of discussion among the members of that class of Viennese society which is interested in art, and even among those who attend an exposition out of pure curiosity and for the sake of being au fait, is: "Is the Secession a success or not?" and is Klinger's "Beethoven" as great as it is made out to be?

As one enters the Secession, a small, elegantly constructed house, and passes through the corridor, one observes that everything is held strictly in the style after which the building is named, from the form of the chair to the form of the young lady who sells one a catalogue, whose color, a vivid yellow, reminds one that one has entered into the realm, the very heart, of the Secession.

The idea of the members of the Secession was to create a room to be decorated by painting and sculpture, all centering about one idea, that of showing Klinger's "Beethoven" to its best advantage. The most noticeable and interesting of the wall paintings, those of Gustave Klimb, form a series of scenes; first, the "Longing for Happiness," the ills which are met in its search and finally the longing which is appeased by poetry. The arts lead us into an ideal realm in which alone are to be found pure joy, pure happiness, pure love—choir of the angels and theme of the Ninth Beethoven Symphony, "Freude schöner Götterfunke." The general point of interest, the "Beethoven," of which I send a reproduction, occupies the centre of the middle room, so that it is possible to view it on every side, and even to see it from an elevation, as the side rooms are slightly higher than the one in which he is placed. The most valuable help to the idea of Beethoven's face which we have is through the mask made by Franz Klein in 1812, in Beethoven's forty-second year.

But even this one, in spite of its authenticity, must not be overvalued, for the face, in consequence of the painful proceeding of pouring off, received a staring expression, to which is added a line of pain. Zumbusch and Klinger have sunk themselves most completely into Beethoven's being, and both works stand equal in value next to each other. With Zumbusch Beethoven is the thinking and reflecting master with emblems of music, while with Klinger Beethoven is the intellectual struggler, the hero in the arena of the mind who takes a throne and knows how to maintain it.

The nude Beethoven is a strange appearance to the music world, to which it has first to become accustomed.



MAX KLINGER'S "BEETHOVEN." NOW ON EXHIBITION AT THE "VIENNA SECESSION."

Many find the position a strange one, others find too many colors to form a harmonious whole, while others dislike his expression, which they find too hard and too morose. I, for my part, was greatly impressed by this work of art, and as I stood regarding that wonderful head it seemed to me as if the great soul of this musical Titan rose up and was borne on the pinions of the eagle which sits at the foot of the throne as if awaiting the thoughts

and creations of the master to soar with them on high. There was some talk of acquiring the statue for Vienna against bids for it in Leipsic. I hope for the sake of the Viennese that it will remain here, the place where he worked and stayed, and which is called upon to gather the best reproductions of the master which exist.



At a sitting of the Conservatoire direction it was proposed by Director Perger to found a course for dramatic

the artist stepped upon the platform he was greeted with applause, which continued for quite a few minutes. It seemed as if the public would not cease to show the appreciation in which they held their favorite, and it took a long while before calm was restored. Naval was finely disposed and sang songs of Pergolesi, Mozart, Strauss; arias from "Manon" and "Werther," with all the artistic style and conviction which made him so popular in the Opera. In fact I would say that the finer nuances, the delicacy and grace of his art show to even better advantage



THE STATUE, SHOWING THE THRONE.

composition. This proposition was provisionally accepted, the final decision depending upon the school committee. Should this body accept the conclusion of the directors and the course be decided upon, Richard Heuberger is in view as the leader of the course and professor of the Conservatoire.



A very interesting theatrical event will be brought out among the novelties at the commencement of next season in the Theater an der Wien—Alfred Grünfeld, the excellent pianist, will make his début as dramatic composer. The artist is now working at a vaudeville, to which Alexander Landesberg and Ludwig Fischl have furnished the text. The principal role will be played by Girardi. The work will be produced in the fall months for the first time.



After tedious negotiations with Johann Strauss' widow, Frau Adèle Strauss, and with the publishers concerned in the matter, it was possible for Director Steiner to obtain the permission to employ the music of the two Johann Strauss operettes, "Simplicius" and "Blinde Kuh," for a new work to which Victor Léon is writing the book. Capellmeister Reiterer was asked to undertake the musical arrangement of this work. The operette, which is called "Gräfin Pépi," will be presented for the first novelty and for the first time middle of June, in the summer theatre Venedig in Wien.



Franz Naval bade adieu to the Opera and to all his Viennese admirers and friends in a farewell concert, which took place April 23 in the Grosser Musikvereinsaal, which was crowded to its utmost capacity by all those, and they are legion, who consider Naval not only as an extraordinary artist but also as a charming and sympathetic personality. It was a very distinguished gathering, in which the female element greatly preponderated, and when

on the concert platform than on the stage. Certain it is that he knows how to handle his voice to perfection, and this,



THE REVERSE OF THE THRONE.

combined with talent and temperament, makes him the superb artist he is. At the close of the concert, after the receipt of laurel wreaths, both natural and in silver and

ST. LOUIS.

HOMER MOORE,

BARITONE.

The Odeon, St. Louis, Mo.

gold, the audience in a real delirium, a frenzy of applause, waving of handkerchiefs, would not depart until the artist made his "little speech," simple but full of feeling, thanking them for their appreciation, and assuring all that he hoped it was not good-by but only au revoir that he was bidding Vienna and all his friends. A few days after he left for Warsaw, where he made several appearances, as also in Frankfurt, and is now going to Berlin, where he commences a short series of performances at the Theater des Westens.

That excellent pianist and musician Prof. Julius Epstein celebrated his seventieth birthday on May 12. I say celebrated, for in May seventy years ago Professor Epstein had not yet seen the light of day. As his birthday falls in August, when he, as well as friends and acquaintances, rest from the labors and worries of the winter in some quiet country place, it was decided to celebrate the memorable anniversary so many months in advance, in order that all might show the robust birthday child with what reverence and affection friends and pupils think of him. Epstein has had a memorable career, both as virtuoso and teacher, and, although no champion of modern music, he was always a zealous promoter and unenvied admirer of young talents. With Gänsbacher and Nottebohm he was among the first in Vienna who recognized the greatness of Johannes Brahms. He not only received the shy Northern guest with open arms, but also negotiated his acquaintance with Hellmesberger and constrained the undecided one to give his own concert, renting the Musikvereinsaal for him secretly. Out of the friendship sealed in 1862 a lifetime's intimacy was born. Epstein's taste led him to the musical classics, and to his wide knowledge of piano literature we owe the revival and rehabilitation of many a neglected or unknown musical treasure. Against the disfiguration and ill treatment to which the works of our classic masters are subject as soon as some sensation desirous virtuoso wishes to make stupefying sensation with them, Epstein proved himself a guardian and protector of the tradition dating back to Mozart, Beethoven, Schubert and Mendelssohn. From the Emperor he received the Ritterkreuz of the Franz Joseph order, while, at the head of a deputation, Hofrath von Weckhecker, Prof. Dr. Gänsbacher and Prof. Joseph Grim went to the house of the Jubileus to present him with an address and gift of honor. Speeches were held in which the great worth of Epstein as teacher and musician was expressed, while the address was signed by 250 musicians from all directions and climes. Professor Epstein, moreover, received an album containing original manuscripts from his friends and pupils. The album contains compositions of Goldmark, Brüll, Director Mahler, Baron Savenau. Several friends sent a cigar case, whose lid is an aquarelle representing Beethoven's home in Heiligenstadt. He received many congratulatory letters from well-known personalities, from Joachim, Karl Goldmark, Frau Gomperz-Bettelheim, Grünfeld, Leschetizky and many others. LILLIAN DOROTHY SAMUELS.

PRINCESS VICTORIA PLAYED FOR HEGNER.

ANTON HEGNER, the Scandinavian 'cellist, was "summoned" to Buckingham Palace last Friday to play before Queen Alexandra and a company of ladies. The invitation to play before royalty came suddenly, and, as Hegner had not time to communicate with his accompanist, he hastened to the palace alone. There he told of his predicament, and, to his delight, the Princess Victoria, according to a cablegram from London, offered and finally did play the piano accompaniments, while the Queen herself turned the music for her daughter. The 'cellist was warmly congratulated by Her Majesty. Hegner, by the way, is a compatriot of Alexandra, he having been born in Copenhagen in 1861.



PARIS, MAY 19, 1902.

THEATRE du Château d'Eau.—Festival Lyrique.—First performance of "Die Götterdämmerung," lyric drama in three acts and prologue, words and music by Richard Wagner. French translation by Alfred Ernst.

The above announcement has occupied the musical public of Paris for a considerable time past. Of the four music dramas forming the "Nibelungen Ring," only the second and third, "Walküre" and "Siegfried," have as yet been given at the Paris Opéra. We are indebted to the Société des Grandes Auditions de France for the privilege of hearing the last of the series of the "Ring." It was, of course, a work of great magnitude to find a theatre and get together a company of singers and musicians for works of such importance as "Die Götterdämmerung" and "Tristan und Isolde." These two lyric dramas are to be performed for a month, a double set of singers being provided for each work. The theatre selected was the Château d'Eau. This house has changed its name as often as its directors or the class of work performed there. It is situated at some distance from the grand boulevards and principal theatres, and was at one time known as the Folies Dramatiques. Afterward it was named Théâtre de la République and used for plays of a popular order. Last year, on again changing hands, it was christened the Opéra Populaire, and for about a month gave grand opera and opera comique at popular prices. The auditorium is spacious, but very important changes had to be effected in the stage and orchestra prior to attempting, with any hope of success, the Wagner music dramas. The theatre underwent complete renovation, so far as the front of the house was concerned. Girette, the architect, also constructed an orchestra which should be invisible, on the plan of that at Bayreuth. This orchestra has also some new features, somewhat in the nature of the shutters used to swell and diminish the tone of organ pipes.

Certainly great and enthusiastic labor must have been necessary to produce in so reasonable a space of time and with such a fair amount of success this last part of the "Tetralogy."

The vocal interpretation, without being all that an ardent Wagnerian would wish, had many merits. Mme. Felia Litvinne was the Brünnhilde, and the performance was that of a careful and experienced artist. Siegfried was sung by Dalmore. This young tenor was, up to a few years ago, a horn player in one of the Paris orchestras. Finding that he was possessed of a capital voice, it sud-

denly occurred to him that it might be just as pleasant and far more profitable if he were to sing on the operatic stage. He has had a certain amount of success, and created several important roles in Rouen—where I believe he was the first to sing the principal tenor part in "Siegfried," the third part of the "Ring"—and in Brussels. Unfortunately, he forces the voice, particularly in the higher notes, his attack of which is peculiar. The organ is naturally of good power and quality, and he sings like a musician.

Henri Albers, an excellent baritone, made what is possible of Gunther, as did also Challet of Alberich. Vallier, the Hagen, has a fine voice and good diction. The Rhine maidens were Milles, Leclercq, Vicq and Deville. Olitzka was the Waltraute, with a somewhat hard voice and pronounced accent. Alfred Cortot conducted an orchestra formed for the occasion. As the symphony concerts have finished, there was no difficulty in getting together this all-important feature of a Wagner performance. Cortot is well known as an admirable pianist, his playing of the Wagnerian scores on the piano being really remarkable. I do not know if he has had any experience as conductor—Cortot is a young man—if not, he certainly made a very excellent début, and acquitted himself most creditably of his very formidable task. I believe he has been at Bayreuth as chorusmaster. The performance began at 7:30 and finished at 12:45. Now Parisians—that is, at least those who have employment—finish work about 7, which does not leave much time for dinner and the getting to a theatre so far away as is the Château d'Eau. It is useless to quote Bayreuth, because the conditions are entirely different. There one has nothing else to do but attend the performances. With the necessary activities of city life conditions are changed. Other features of the Bayreuth performances are followed, the auditorium being quite in darkness and the doors kept rigorously closed after an act has begun.

Claude Debussy, the composer of the new opera, "Pelléas et Mélisande," now being performed at the Paris Opéra Comique, has given his opinions on the critics who have noticed his work, some of them rather severely. Among other things he says: "For nearly twelve years I have had Pelléas and Mélisande for my daily companions. I do not complain of the great and long labor. It has been to me a joy and content, which no blame can ever diminish. And besides, several critics have perfectly understood me and divined what I intended."

"Catulle Mendès, after many eulogies of my work, thinks that I have not expressed the 'poetic essence of the drama.' I have nevertheless made every effort in all sincerity to identify one with the other. I have tried, above all, to express the character, the life of the personages in the drama. I made, as it were, these characters sing within me. I listened, and then strove to interpret them faithfully."

"Gauthier-Villars reproaches me that in my score the melodic phrase is always found in the orchestra, never in the voice. I wished, intended in fact, that the action should never be arrested; that it should be continuous, uninterrupted. I wanted to dispense with parasitic musical phrases. Melody is, if I may say so, almost anti-lyric, and powerless to express the constant change of emotion or life. Melody is suitable only for the song (chanson) which confirms a fixed sentiment. I have ever been willing that my music should hinder, through technical exigencies, the changes of sentiment and passion felt by my characters. It is effaced as soon as it is necessary that these should have perfect liberty in their gestures as in their cries, in their joy as in their sorrow. One of my critics—De Foucaud, of the *Gaulois*—has well understood this, perhaps unintentionally, in speaking of the 'declamation to notes, hardly even accompanied.'

"D'Harcourt evokes the musical trinity of melody, harmony and rhythm, of which one must not infringe the

MOODY-MANNERS OPERA COMPANIES, LTD.

Founded 1897.

"A" Company is the largest English Opera Company that has ever toured Great Britain
"B" Company is the same as "A" Company in everything, except in numbers
Next season commences at Covent Garden Opera House Aug. 23th.
Everyone concerned in English Grand Opera write in.
44 Berwick Street, Oxford Street, LONDON, W.

BROAD STREET CONSERVATORY OF MUSIC.

GILBERT RAYNOLDS COMBS, Director.

1331 South Broad Street, Philadelphia, Pa.

ILLUSTRATED CATALOGUE FREE.

HERBERT WITHERSPOON

Opera, Oratorio, Concert, Recitals.

BASS

For Terms, Dates, &c., address

Residence Studio: The Metherington, 571 Park Ave., New York.



JOSEPHINE S.

JACOBY

CONTRALTO.

ADDRESS

104 West 58th St., NEW YORK.

OSCAR SAENGER,

Vocal Instruction.

Teacher of Josephine S. Jacoby, Contralto; Elizabeth D. Leonard, Contralto; Madame de Pasquali, Soprano; Sara Anderson, Soprano; Hildegard Hoffmann, Soprano; E. Léon Rains, Basso; Joseph S. Baernstein, Basso; John I. Young, Tenor, and other prominent singers now before the public.

STUDIO: 51 East 84th Street, NEW YORK

The American Institute of Applied Music.

METROPOLITAN COLLEGE OF MUSIC,

212 WEST 89TH ST., NEW YORK.

Faculty and Examiners include William Mason, Albert Rose Parsons, Harry Rowe Shelley, John C. Griggs, Paul Ambrose, Orton Bradley, Lillian Littlehales, Alfred D. Wickes, Kate S. Chittenden, Lisa Delhaze-Wickes, Wm. F. Sherman, McCall Lanham, etc., etc.

Voice Department in charge of TOM KARL.

The residence department furnishes a refined and quiet home.

For information address KATE S. CHITTENDEN, Dean.

HOLMES GOWPER

TENOR

Address Kimball Hall or Bureau of Fine Arts, CHICAGO.

J. FRED

WOLLE,

ORGANIST.

Address:

THE WOLFSONN MUSICAL BUREAU, 131 East 17th St., New York.

laws. Very well. But does there exist any law by which a musician must mix these elements in any one proportion rather than in another?

"My mode of procedure, which consists above all in not following those of other composers, certainly owes nothing to Wagner. With him every character has, as it were, his 'prospectus,' his photograph, his 'leitmotif,' and which always precedes him. I avow that I find this method a little vulgar. In the same way, the symphonic development that Wagner has brought into the lyric drama seems to me to be contrary to the moral conflict in which the personages are engaged, to the emotional action which alone should count."



The engagement of Sigrid Arnoldson at the Opéra Comique has been attended with signal success. She was engaged for a few performances of "Mignon" only, after her brilliant performances of Juliette to Jean de Reszké's Roméo at Monte Carlo. Arnoldson's singing of Mignon awakened so much interest in the Parisian public that she was engaged for another week. Curiosity being still unabated, she was induced to remain another week. I think the explanation of Sigrid Arnoldson's success is easily explained by the fact—to which I have before reverted—that the standard of vocalism at the Opéra Comique is at present very low. The members are actors who sing, not singers who act. Madame Arnoldson, while possessed of the natural and acquired gifts which make her a delightful actress, still is first and foremost a singer, and served a long and arduous apprenticeship to acquire the art. King Oscar, of Sweden, who is at present in Paris, attended a performance of "Mignon," with his staff, and between the acts complimented his gifted countrywoman on her well deserved success. He also bestowed on her the Swedish order "Pro letteris et artibus" in diamonds, a high distinction, which is also shared by the famous singers, Christine Nilsson and Adelina Patti. Madame Arnoldson returns to Russia next winter for her sixth season of opera at the Imperial Theatre of St. Petersburg.

Program for the week: Monday, "Le Domino Noir" (matinee); "Louise" (evening); Tuesday, "Pelléas et Mélisande"; Wednesday, "Carmen"; Thursday, "Mignon"; Friday, "Le Roi d'Ys"; Saturday, "Lakmé."

MAY 22, 1902.

Opéra: "Orsola," lyric drama in three acts, book by Ghensi, music by P. and L. Hillemecher.

I have delayed this letter as long as possible, so that I might give some details of the new opera produced last night. The "poem," as it is somewhat ambitiously called, is by Ghensi, who collaborated with Sardou for the book of "Les Barbares," Saint-Saëns' last work. The Messrs. Hillemecher, composers of the music to "Orsola," are two brothers who work in collaboration. Not like the brothers Ricci, who wrote the comic opera popular half a century ago, "Crispino e la Comare," for it is said that the mode practiced by these composers was to divide the libretto equally, each taking an alternate number. The work of "Orsola" shows that whatever manner the brothers Hillemecher use—and this is their secret—the result shows, as it were, but one hand, one mind.

The plot can be very briefly related. Orsola is a Greek courtesan and mistress of an old duke, a senator of Venice and tyrant of the Cyclades. She is in love with the young Captain Silvio, whom she has caused to be banished. Silvio himself loves Thisbé, the young wife of the tyrant, and who neglects her for Orsola. Thisbé and Silvio are observed in the apartments of the former by the jealous Orsola, who induces Scopas to kill the old duke and lay the blame on Silvio, who cannot free himself from the accusation without betraying the fact of his presence in the castle. Orsola, however, haunted by the phantom of the murdered duke, reveals the truth and Silvio is saved. The music belongs to the most advanced school. Every vestige of a musical "phrase" is avoided as far as the vocal score is concerned as if it were a pestilence. Singular to say those great elements of effect in grand opera, chorus and ballet are entirely absent, neither one nor the other being utilized. Frankly I do not think the work is destined to have a very long career. I will go into details at greater length next week.

Program for the week: Monday and Saturday, "Lohen-grin"; Wednesday, "Orsola"; Thursday, "Faust."



The engagement of the excellent bass singer Delmas, has been renewed at the Opéra; Mlle Bréval has also signed a contract for the same theatre.

DE VALMOUR.

"ORSOLA" AT THE PARIS OPERA.

[SPECIAL TO THE MUSICAL COURIER.]

PARIS, MAY 24, 1902.

THERE are two brothers in France named Paul and Lucien Hillemecher. The Rosnys, the Marguerittes and the de Goncourts are forgotten; they only collaborated in literature, which is quite a commonplace thing compared to collaborating in the composition of an opera. I believe that the annals of music only give forth one other such instance—the Ricci brothers, who, in 1850, brought out an opera written for Venice, entitled "Crispino e la Comare," which is classed as one of the best Italian comic operas in existence. The elder Ricci died on December 31, 1859, in a madhouse. The two Hillemecher brothers are both "Prix de Rome" men, the elder in 1876, the younger, Lucien, in 1880. But though twenty-two years have elapsed since the latter date, no works of the musical Siamese twins have been put on in Paris. However, one of the laws of the Institute of France (musical section) is that every two years the Opéra must mount a work composed by a winner of the Prix de Rome. So at last, a few months ago, the brothers received the welcome notice that a work of theirs would be played next. They applied to P. B. Ghensi, the author of the libretto of "Les Barbares," who happened to have in his portfolio the manuscript of a play, of which the scene is laid, curiously enough, in Venice, like the Ricci combination's work. M. Ghensi had intended his piece to be represented as a drama, but unselfishly abandoned the idea and gave up "Orsola" for musical adornment. I see that one critic finds this difference between the Hillemechers and Wagner: That the Hillemecher brothers care nothing for effect; that they are strict followers of the text, whereas Wagner cared all about effect and nothing else. Then he goes on to ask whether "Orsola" is destined to live on the operatic sign-boards. He says it certainly deserves to, but he does not think it will. I am entirely of his opinion, especially as regards the last phrase. The book is stronger and more replete with dramatic situations than that of "Les Barbares," and the action is quicker; but the music is vague, and in twenty-five bars out of every twenty-four exquisitely cacophonous.

The action takes place in one of the Cyclades, fief of Venice, ruled over by the Doge, who rejoices in the nom de plume of "Despot." In our days he would most deservedly rejoice in the "plumes et goudron" (tar and feathers). The island is overrun by the Saracens, and, as usual in such operas, the curtain rises on the people in an awful funk. Of course they are designated as the frightened populace. I do not wonder; I was a frightened populace myself when the first of the cacophonies (no relation to the last of the Mohicans) struck my ear. The Duke, another name for the Despot, hears the cries and comes out on the balcony to address the women and children. He is preceded by a captain with a baritone voice, who cries "Silen—ce" on the D sharp—F sharp; then "Monseigneur le Duc," all on the C sharp, to the accompaniment of the Despot theme, which first makes its appearance in F sharp. After the captain has finished the Duke orders a few heads to be sliced off and served up for lunch, just to keep up his reputation as a Despot.

Of course, the people run about, overcome with terror, while the orchestra, as cool as a cucumber, plays fugitive music. By fugitive music I mean violins playing in octaves, three descending chromatic intervals, of which the last is staccato. Can anyone tell me if people learned to run on hearing these three notes, or whether the three notes are suggestive of people running, supposedly. The Duke is begged by the beautiful young Duchess Thisbé; Orsola, the Despot's despot; Scopas, a friend of the latter lady, and the Bishop of the Cyclades, all without consulting each other, to recall Captain Silvio, banished from the islands, as the only possible means of saving them from the Saracens. The Duke refuses, but Silvio returns unexpectedly and drops in one evening to see his beloved Duchess in her own apartments. The Duke, accompanied by Orsola and Scopas, sees the couple of lovers, and, furious, determines to slay them both. But his mistress and her accomplice decide that a much finer revenge on Silvio, whom they both detest, would be to murder the Despot themselves and then accuse Silvio of the crime. This is done. Now, it appears that there was a tradition among the inhabitants of the Cyclades to the effect that the wounds of a murdered man opened and bled again in the presence of the murderer, and that the latter's hand trembled so as to make him drop the palm branch dipped in holy water which he was carrying. As Silvio is about to march past the corpse of the Duke, lying in state, Orsola, who has arranged it all with Scopas, cries "Thisbé," the name of the Duke's widow. The palm branch falls from

the warrior's hand and the crowd murmurs. We all know how operatic crowds murmur—something like an ass getting ready to bray. I cannot vouch for the fact of the wounds bleeding, for I was far away among the gods at 3 francs a god, and my eyes are not as good as they used to be. Scopas orders the arrest of Silvio, but Toretti, a Venetian officer, displays such anger at the idea that the guards desist. Silvio could of course prove an alibi by telling how he and Thisbé had been working out a problem in mathematics the evening that the Duke met his death, but, being a gentleman, he prefers to die rather than do so. Rather decent of him, don't you think so? Thisbé, seeing the probable fate of her beloved (this word must have been invented for the benefit of operatic criticism writers), is going to denounce herself as the murderer, but Silvio makes it impossible by getting there before her, so to speak. Thisbé resolves to save her lover and Orsola resolves she shan't. Orsola dare not face the body of her victim alone in the chapel and the curtain falls on her flight, crying, "The Duke is pursuing me! The bloody Duke!" which is far more dramatic than polite. Of course, it sounds better in French.

The third act begins with a symphonic prelude in G major, although the tonic does not appear in its unaltered form until the fifth bar, and then immediately disappears again. In the midst of it the curtain rises and Silvio is seen thinking. I mean he is seen on a papier maché stone thinking. Suddenly Thisbé appears and falls into his arms, and tells him that the bishop refuses them absolute solution, and there is nothing to do but consult Santos-Dumont, and prepare for aerial flight. Silvio says no, thanks; he prefers to die a natural death, which in those days meant the axe, to playing the part of a human meteorite, and falling to the ground in a lump with a clumsy sort of cigar shaped thing on top of him. Thisbé says that the Bishop has consigned them to hell, by slow freight presumably. Then Silvio sings that an evening with her, to put it politely, was worth an eternity. He says all this on the high A's and B's. The Bishop drops in for afternoon tea, and seeing that they have repented and are ready to begin again, forgives them, and makes them man and wife. Silvio is led before the judges in Scopas' pay, but by wonderful means he is saved. Orsola denounces Scopas of the crime and is stabbed to the fifth whalebone by her lover for her pains. But Scopas is led off to execution, as Thisbé and Silvio kneel beside the dying Orsola and receive the priest's benediction. As for the music, the portions I like the most or rather dislike the least are the "Gondola" song in F sharp minor, sung by Thisbé (Mlle. Acté) in the first act; the love song of Silvio and Thisbé also in the first act, and the symphonic prelude of 114 bars to the second act, and the madness of Orsola (Heglon). In the third act the Bishop's (Delmas) unaccompanied prayer, "Divine Master of the Soul," is full of dignity and for once is straightforward music. The opera has done its duty. In two years we shall have another Prix de Rome man's name on the bills. The score is worth reading.

ARTHUR BLES.

TORONTO'S PAVILION DESTROYED BY FIRE.

TORONTO, JUNE 7, 1902.

THE Pavilion, in this city's Horticultural Gardens, was completely destroyed by fire at 3 o'clock on the morning of June 6. This building had been the scene of many brilliant concerts in which foreign and local talent participated. It was erected twenty-four years ago, and was the property of the city of Toronto. The loss is estimated at \$44,500, and the insurance amounts to \$22,250. On the evening previous to the fire the Pavilion was the scene of a notable banquet given by the Toronto Board of Trade. Speakers at the banquet included Mr. Tarte, Minister of Public Works; Mr. Mulock, Postmaster-General of Canada, and Mr. Ross, Premier of Ontario. The floor of the house was well filled and many ladies were in the gallery. Thus had the fire occurred a few hours earlier the loss of life might have been very great. The Highlanders' Band played at this last event in the Pavilion, which was magnificently decorated for the occasion. Over the platform hung a dove, in recognition of the recent proclamation of peace in South Africa. As yet no announcement as to another building has been made. The site is an ideal one for an art museum. How the fire originated is not known.

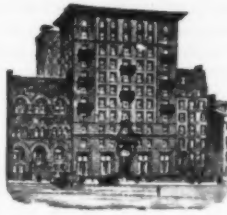
DUSS CONCERTS.

THE second week of the Duss concerts at the St. Nicholas proved to be a great success. Large audiences crowded the garden nightly. Mr. Duss is steadily gaining in popular favor. The Duss Band has made a hit. Manager Johnston is now introducing vocal numbers. Signor Alberti sings this week. For a delightful summer evening the Duss concerts are just the thing.

RAFAEL JOSEFFY.

Address: Letter Box 38, NORTH TARRYTOWN, N. Y.

Boston Music Notes.



Boston, Mass., June 7, 1902.

MISS ZELLA COLE, pupil of Carl Baerman, has just made her debut in Munich, Bavaria. She has been in Munich with her teacher this winter preparing a very difficult program. Her manager was most enthusiastic over her work; said that he had never seen so successful a debut. The newspapers in Munich spoke of her as follows:

The American pianist Zella Cole gave a "Klavier Abend" in the Museum Hall yesterday which was worthy of the large audience. One who is able to play such works as composed the program with so much clearness and such true taste has surely a mind fitted to cope with the highest tasks of piano playing. She succeeded best with two Toccatas by Rheinberger and Bach. Exceptionally good was her execution of Chopin's Nocturne, op. 62, No. 2. The recital, in short, afforded much pleasure, and in case Miss Cole returns to us she may surely count on meeting a sympathetic and responsive public.—*Allgemeine Zeitung*.

The abundant applause which the renditions of this sympathetic artist received was entirely warranted. The young lady has evidently studied diligently and with success. Her technique is worthy of remark.—*Münchener Neueste Nachrichten*.

Miss Cole is also the possessor of a very pretty soprano voice, carefully developed and trained by Arthur J. Hubbard for several years, and she occupied a good church position when she left this country last fall.

Mme. Franklin Salisbury will close her studio in the city about the middle of the month and go to the Ben Mere on Lake Sunapee, N. H., for the summer, taking two pupils with her. One of these pupils is a teacher in a seminary at Burlington, Vt.; the other, Miss Katherine Hutchinson, will be starred in opera next season, and is now closing her season at Wallack's, New York. Mme. Salisbury has been urged to have a summer school, but is unwilling to give up her vacation.

H. Carleton Slack, who has had a remarkably busy season, has turned his attention to farming for the summer and is now living on a farm not far distant from the city. He has already planted the seeds for a couple of tennis courts and expects to raise a fine crop, possibly packing some down for winter use. Automobile plants are also being set out, and the farm promises much in the way of pleasure during the hot weather. Mr. Slack will resume his former occupation of vocal teacher some time in September.

Mrs. Aagot Lunde-Wright sails for Norway on the steamer Oscar II., leaving New York June 25. Mrs. Wright will be accompanied by her sister, Mrs. Sigrid Lunde-Souther, who has charge of the music department in a large conservatory in Kentucky. Dr. Wright will spend his vacation in Norway, the party returning early in September.

Carl Sobeski has taken a suite at the Hotel Oxford, and will have a handsome studio next season. Mr. Sobeski's plans for the summer are yet undecided—either a concert trip through the West or a trip to Europe lasting three months.

Alvah G. Salmon sails for Europe sometime this month, and will spend the summer at Moscow, Russia.

Felix Fox goes abroad in June, spending two or three months in France.

"The Flight of the Eagle" was given in Philadelphia last week, and Homer Norris, of Boston, went on to superintend the performance of his Whitman music. The

work was sung by Mrs. Corinne Anthony, soprano; Harry Gurney, tenor, and George Anthony, baritone bass. Dr. Hugh A. Clarke, of the University of Pennsylvania, introduced Mr. Norris. The work was received with great favor by a large audience, which included all the prominent musicians of Philadelphia, as well as prominent literary and society folk. The critics all agreed in pronouncing "The Flight" an unusually interesting and effective work, and as beautiful as it was strikingly original.

Mr. Norris was greatly pleased with the singers who performed his work, and the successful hearing led to a week's engagements in the South early in the fall. The work is beautiful as well as unusual, and is bound to be heard more and more.

Order of exercises commencement week of the New England Conservatory of Music: Wednesday, June 11, outing of class of 1902; Thursday and Friday, June 12 and 13, graduating exercises of the college of oratory; Sunday, June 15, baccalaureate sermon by Rev. George L. Perin, D. D., in Every Day Church, Shawmut avenue; Wednesday, June 18, commencement exercises in Tremont Temple, alumni reunion and banquet.

Dr. H. J. Stewart left for San Francisco on Wednesday, where he will have charge of the music in a leading church.

Frank Morse will direct the Bay View (Mich.) Summer Conservatory from July 14 to August 16. John Manning, pianist, of Boston, and Leon Marx (violinist), of Thomas Orchestra, Chicago, will be associated with him.

The many friends of Mr. and Mrs. Richard Blackmore, Jr., will hear with pleasure of the graduation of Dr. Blackmore during the week. Dr. Blackmore has been a student at the Boston University School of Medicine, holding high rank in his class, and his future career as a physician is expected to be a brilliant one.

A recital by pupils of Hans Schneider assisted by Miss Margaret Fay, violinist, was given in the studio of the Copley Square School of Music, Pierce Building, May 26.

Sonata quasi una fantasia.....	Beethoven
Miss Emma Maynard,	
Adagio, from Eleventh Concerto.....	Spohr
Miss Margaret Fay,	
Bubbling Spring.....	Rive-King
Miss Kate Low,	
Polka de la Reine.....	Raff
Ballade in A flat.....	Reinecke
Miss Mabel A. Aldrich,	
The Lark.....	Glinka-Balakireff
Scherzo No. 2, B flat, op. 31.....	Chopin
Miss Emma Maynard,	
Der Schmetterling.....	Jeno Hubay
Miss Margaret Fay,	
Papillon, Concert Study.....	Levalley
Chanson Polonoise.....	Chopin-List
Miss Kate Low,	
Rigoletto Phantasie.....	List
Miss Emma Maynard,	

The Faelten Piano School has leased the handsome estate, No. 19 Westminster avenue, Roxbury, and will occupy the premises as a students' home for young women who come from a distance. The property contains about 26,000 square feet of land and a large mansion house, practically sound proof and capable of accommodating twenty-five students. The home will be opened July 1, in time for the summer session.

A song recital was given by some of the pupils of Madame DeBerg-Lofgren, assisted by Arthur F. Stockbridge, violinist, at Huntington Chambers Hall, May 27. Accompanists, Miss M. B. Willis, Miss A. M. Connell.

AUGUSTA COTTELOW'S VACATION.—Miss Augusta Cottlow, who has been one of the busiest pianists during the past season, will spend her vacation among the New Hampshire hills at Marlboro, recuperating for her next winter's work, which promises to be even more than the past season.

Miss Cottlow has just given remarkably successful performances at Montclair, N. J., and New Haven, Conn., and will now enjoy a well earned rest.

European Notes.

According to the London *Athenaeum*, Bach's manuscript of the fifteenth Prelude and Fugue—second part of the "Wohl-temperitten Klavier"—has been brought to light. It is declared authentic by experts.

The *Vossische Zeitung* prints a merciless account of the Paris "Pelleas and Melisande" performance. The correspondent passes merrily over the subject of Maeterlinck, but charges mightily and with snorts the music of Debussy. Debussy is an admirer of Mallarmé and Rodin: "Now Mallarmé discovered that true poetry consists in thinking but not expressing beautiful thoughts, and Rodin believes that true sculpture exists in imagining but not carving the work; so Debussy has learned that true music exists only when every musical tone is avoided. His music knows neither rhythm nor harmony. The actors simply speak their lines and the orchestra makes an accompanying noise, which is like that made by the tuning of instruments—only it lasts three hours. The composer is trying to force his ideal on a public which applauded, hissed and howled." [See Paris letter in this issue.—Ea.]

A tablet to Wagner has been placed on the house No. 72 Hadikgasse, Vienna. It is surmounted by a bust of Wagner, and the tablet proper bears the inscription: "In this house, 1863-1864, Richard Wagner worked at his sunniest composition, 'Die Meistersinger' during the saddest term of his life. Erected by his true friends, 1902."

Weingartner conducted Elgar's "Cockaigne" in Frankfurt, and the critical correspondent of the *Musikalisches Wochenblatt* sums it up with "Tant de bruit pour une omelette."

For the next musical season in Frankfurt Weingartner purposes conducting all nine of Beethoven symphonies. The local daily press has printed its appreciation in advance.

Hanover has resurrected Wagner's "Götterdämmerung" and placed it in its opera repertory. The work had not been produced there for twelve years.

The plots for Wagner's music dramas still furnish materials for writers. In the *Allgemeine Musik Zeitung* Dr. Wolfgang Golther is running a series of articles, which he has endowed with the lengthy title: "Die sagenschichtlichen Grundlagen der Ringdichtung Richard Wagners."

Breitkopf & Härtel have issued text books to "Tristan" and "Lohengrin," edited by Dr. Golther. The text in these is identical with the one used in performance. This is scarcely in accord with Wagner's wishes. When he was approached by one of the firm of Schott Söhne to consent to this identical scheme of uniformity he replied that he wished his poems to be printed independently as such and not with the small changes which their setting to music made necessary. After all, it seems a very small matter.

A Novel Precedent.

MILLE SARKISOVA, a Russian opera singer, was traveling some time ago on the Transcaucasian Railway, when the train ran off the line and five of her teeth were knocked out.

Ms. Sarkisova brought an action against the railway company, claiming that as the loss of five front teeth prevented her from singing she was entitled to heavy damages. The Civil Court in St. Petersburg has just awarded her \$50,000 compensation.—*Paris Herald*.

William Fisher,

EXCLUSIVE MANAGER OF

Sara Anderson, AND Joseph Baernstein,

SOPRANO.

BASSO.

"The Monterey,"
331 W. 114th St., New York.

ARTHUR VAN EWEYK

AMERICAN BARITONE.

(Leipsic Gewandhaus, Berlin Philharmonic, Singakademie, Bremen Philharmonic, Etc.)

IN AMERICA: Address BERLIN, W.
October, November and December 1902. Pallas Strasse 16,



The Seventy-ninth Netherish Music Festival.

DUSSELDORF, May 22, 1902.

FOR those who believe in the luckiness of odd numbers the very odd seventy-ninth Netherish Music Festival proved a decided setback to their hopes. It was by all odds the coldest musical festival I ever attended, and this not only from the weather viewpoint. The latter probably had some dampening influence upon the mood and probably also upon the size of the audiences.

It was first believed by the committee that the simultaneously held Industrial Exhibition would draw extra crowds also to the music festival, but this proved an error in *calculo*, as a counter attraction is always liable to do. Something with this lack of attendance the programs may also have had to do, for they were somewhat heavy, and, as regards the two choral works of the first days, they had been heard in Dusseldorf before. The variegated program of the third, or so-called soloists', day, however, had, as usual, drawn a much larger audience than its predecessors, but here the true festival enthusiasm could not sprout out in its wonted intensity, simply because the choice of soloists proved a rather unfortunate one. Despite several individual efforts at raising the temperature and quickening the pulse of the audience, genuine and spontaneous applause was bestowed only upon the two festival conductors, the one the Dusseldorf musikdirector, Prof. Julius Butths, and the other the composer-conductor, Richard Strauss, both prime favorites of the art loving public of this city.

Nobody could object to the selection of Bach's B minor Mass for performance on the first day of the festival, for a work that is so titanic that its contents seem inexhaustible—nay, almost incomprehensible—deserves, as model of Gothic in music, the place of honor. Its greatness, which consists in the main in polyphonic workmanship of the most stupendous order, cannot be brought to hearing except by the masses of vocal and orchestral forces as are combined at a music festival. Vocally I have heard a perhaps even more overpowering performance of the B minor Mass at Berlin under Professor Ochs' direction, whose Philharmonic Chorus, while in point of numbers and material is not inferior to the Dusseldorf Festival chorus, in vocal training, as far as dynamic shadings and rhythmic pregnancy are concerned, surpassed the latter. Instrumentally, however, the Dusseldorf performance was the more brilliant of the two, and so effective were the efforts of some of the solo instruments and the powerful orchestral ensemble, that I cannot understand why the compiler of the program book should have come to the conclusion that "he who wants to appreciate Bach must dispense with all demands upon extraneous sound effects of a sensuous kind." Quite on the contrary, Bach was an instrumental composer of the highest rank, and a century or more ahead of his contemporaries in this as any other respect. The most wonderful weaving of voices, for that is his polyphony, fell so easy and was so natural to him that it did and could not prevent him from not losing sight

also of the instrumental coloring of his works. We find in them sound effects of the most charming colorings, and he made use of them in no miserly fashion.

Do we not return even to-day to the use of the oboe *de caccia* prescribed by Bach, as also of the A minor third lower oboe *d'amore*, which in sound is not so tart as the alt oboe, nor yet as nasally sharp as our modern oboe. What charmingly suave and sweet sound effects does not Bach produce with this latter instrument in the "Qui sedes" of the "Gloria," in the "Et in spiritum" of the "Credo," as well as in other arioso movements. Even the trumpets in rich coloratura and in the highest position do not sound badly to a modern musical ear, if the fanfares are performed as brilliantly as was done by the first trumpeter who officiated at Dusseldorf. Numerous and sometimes of indescribably beautiful effect are the refined mixtures of flute, violin, organ and other instruments. Bach was a born orchestrator, who in this capacity, as in all others, surpassed Händel, as he would have surpassed all the Berliozs, Wagners and Richard Strausses of our day, if he had lived in our day.

Of the performance as a whole, as far as chorus and orchestra are concerned I spoke above, and only need to add that Professor Butths' warm love for Bach and his careful study of the B minor Mass shone out of many fine musical details; notably did this become apparent in the treatment of the continuo, which he in conjunction with the celebrated Cologne organist had worked out for this performance of the B minor Mass. They followed the principle to accompany with the organ those arias and duets in which one or two obligato instruments have solo work of a melodic nature, while the continuo is entrusted to the piano (cembalo) wherever the accompaniment is given to the full orchestra. This modus of proceeding they justify through the historic tradition that Bach, who, by the way, never heard a performance of his B minor Mass as a whole, also made use of the cembalo. Perhaps he did so because he could not do otherwise. At any rate the fact remains that the piano as a voice leading instrument does not blend well with the instruments of the orchestra, and the organ will ever remain preferable for this purpose. Especially is this the case if the continuo is, as in the Dusseldorf performance, carried out as continuous counterpoint and not merely in chords giving the concrete reading of Bach's ciphered bass, as was done most skillfully by Messrs Butths and Francke. The latter gentleman handled the organ with consummate mastery in every detail of the complicated and principal solo instrument. Excellent also were the soloists in the orchestra; first of all concertmaster Adorján, of Dusseldorf, who performed the violin solos with rare feeling for style and true Bach breadth and simplicity; also Messrs. Dietrich, of Dusseldorf, Erkert, of Cologne, and G. Gland, of Meiningen, who performed the oboe *d'amore* parts and the first trumpet, flute and horn. Among the vocal soloists Miss Muriel Foster, from London, was a newcomer. Although the lady was evidently suffering from indisposition, her well trained and sympathetic alto voice pleased as much as her straightforward and yet tender as well as

deeply religious style of delivery. Messchaert, the Dutch baritone, sang as masterly as usual, and Mrs. Dr. Noorder-vier Rodingius, soprano, and the tenor Franz Litzinger, did their share toward a worthy performance of the B minor Mass.

After the first day's production of the Protestant Johann Sebastian Bach's setting of the text to the Roman Catholic Mass, the festival brought on Whitmonday a work which both in words and in music breathes the spirit of the Catholic Church. In this respect and also in the outward means employed and general effect produced Edward Elgar's "The Dream of Gerontius" resembles Edgar Tinel's "St. Francis of Assisi," but there exists no other relationship between these two works, which I consider the most important that have been produced in the field of so called sacred music since the days of Brahms German Requiem. But, while the latter bears the strong hall mark of "made in Germany," the two others are of foreign origin, the one having been written by a Flemish, the other by an English composer. Just the latter fact deserves special mention, for so far we have not had many great musical creations that originated in England. "The Dream of Gerontius," however, is a work of importance and one that is bound to make its way through the concert rooms of the entire world. It was written for and first produced at the Birmingham Festival of 1900, and its first performance in Germany took place at Dusseldorf last winter under the direction of Professor Butths, who made also an excellent German translation of Cardinal Newman's transcendently beautiful poem. The deep impression the work then created led to its repetition on a larger scale of reproductive forces at the music festival.

Through the courtesy of the London publishers, Novello & Co., I had a chance of looking through the piano score, and A. J. Jaeger, the amiable representative, added to my understanding of the work before I heard it through his clearly written and very comprehensive analytical sketch, from which I gleaned that "the death of a dear friend"—see Henry J. Jennings' "Cardinal Newman, the Story of His Life"—"was the inspiring cause which occasioned 'The Dream of Gerontius' to be written. Gerontius, while he lies a-dying, dreams of his soul's transportation to the unseen world, and its reception by the ministering agents of the Almighty's will. In a sublime strain of poetic power the mysteries are pictured that lie hidden across the portals of the tomb. The straining eye of a hungering fancy discloses the idea of the 'maybe' of the soul's future."

What a tremendous incentive for composition lies in such a poem as this from Elgar, who possesses in like degree of perfection the nowadays almost especially English art of contrapuntal writing of the most intricate and yet natural sort for four, eight or more parts and modern handling of the orchestra, by means of which he revels in glorious and frequently quite novel colors. His harmonic scheme also shows considerable daring, and hence to the musician the work is *ipso* an attractive and interesting one. This is especially the case in the first part of the setting of Cardinal Newman's poem, in which is described the deathbed scene of Gerontius, who, not without compunction, feels the moment of his dissolution approach. In his soul's agony he begs the friends assembled around his couch to join in his prayer, until finally, in the consciousness of his pious life and his repentance, he gives up his ghost, and the first part closes with a prayer of the priest and the assistants, "Go in the Name of God," which is just as original in invention and general structure as it is of rare ethereal beauty and elevating in mood and effect.

Like sublime episodes also occur in the second part of the composition, which as a whole, however, produces an impression of being overdrawn and somewhat lengthy. What the poet demands of the composer would, moreover, have baffled the combined genius of all the great music creators that ever existed, viz., to give an adequate idea of the Choir of Angelicals. In his leading up to this episode, in the flight of Gerontius' soul to heaven, in its questionings addressed to its guardian angel and the peace and reposeful answers thereto, Elgar strikes a floating and soaring beauty, which at moments touches upon the sublime, and would retain this effect if it were not for an overdose of the same colors and the fiddles in



CHARLES W.
CLARK
BARITONE.
Under Exclusive Management
BUREAU OF FINE ARTS,
406 Fine Arts Building,
CHICAGO, ILL.

Edmund J. Myer.
VOCAL INSTRUCTION.
32 East 23rd St., New York City.
CIRCULAR FREE.
Summer Term on Lake Chautauqua.
CONCERT DIRECTION
ROBERT STRAKOSCH
56 Rue La Bruyere, PARIS.



LOUISE B.
VOIGT
SOPRANO.
Oratorio, Concert and
Song Recitals.
Address
RICHARD BYRON
Manager.
301 West 139th Street, NEW YORK.

highest positions, which is apt to produce monotony. When finally the desired climax is reached, it falls comparatively flat, for we have been waiting for its appearance too long, and just, as I said before, the music of the heavenly hosts is not the best portion of the work. On the contrary, it lacks both inspiration and sublimeness. When he descends to purgatory, however, which in true Roman Catholic spirit winds up the work, Elgar regains his natural musical element, and the work winds up in a tender beauty which delighted the hearts of the listeners. The English composer was treated handsomely by the German audience, which called him upon the platform repeatedly after both sections of his work and applauded him rapturously.

The performance, under Professor Butts' direction, deserves to be praised unstintingly, especially as far as the work of the chorus, exceedingly difficult as the music is, and also the brilliant performance of the orchestra are concerned. Of the soloists I made mention of Miss Foster, the Angel, and Messchaert, the Priest, before. Dr. Ludwig Wuellner sang, or rather declaimed, the part of Gerontius. In the dying moments his agonizing voice benefited the dramatic side of the delivery. From the purely vocal viewpoint, however, he could not satisfy me. Aside from the fact that he had to sing the entire "Sanctus fortis, sanctus Deus" solo transposed down a whole tone and many other changes had to be made to bring the music within the limited compass of Mr. Wuellner's voice, he delivered the ecstatic portions just as whimpering as he did the deathbed music, and hence he was not an ideal interpreter of the part of Gerontius or of his soul.

The second part of the second day's program consisted of Liszt's "Faust" symphony, which Richard Strauss conducted con amore. I have never heard the work performed with greater plasticity, especially in the first movement and in some of the diabolical musical grins that fulminate through the Mephisto movement. In the Gretchen movement, however, a still more pronounced accentuation of the suavity and tenderness of the eternal in woman might have been brought to mind.

The third and final concert was the only one which was crowded. This is the rule at the Netherhenish Music Festival on the so-called soloists' day. Only I doubt whether the large audience this time were repaid for their trouble in attending. But they applauded as if they did and they seemed to enjoy themselves, which, after all, was their main object.

Professor Butts opened proceedings with a technically very creditable performance of the Fifth Symphony of Beethoven. In his efforts, however, to give an original reading, one that would deviate from all the conventional ones, he overshot the mark, the tempi and many of the expression signs of the composer, and hence the performance was not a "festive" one. Marcella Pregi, from Paris, once a charming singer, has little voice left, and her delivery of a recitative and rondo for soprano, with piano obligato and orchestra, by Mozart, was anything but enjoyable, although the music of this to me hitherto unknown relic is a perfect gem of the master's muse. Prof. Leopold Auer, from St. Petersburg, nearly butchered the Brahms Violin Concerto. Years ago, when I heard him at the Munich Tonkuenstler meeting deliver the Tschai-kowsky Concerto, I had reason to believe him a truly great violinist. He must have deteriorated considerably since then, or else the Brahms Concerto is not as congenial to him as the Tschai-kowsky. Why, then, play it? Professor Auer's memory gave out once, nearly causing an upset in the first movement, and again in the ending of the slow movement, which throughout he gave without musical feeling or beauty. His cadenza in the first movement was entirely out of the style of the work, and lacked taste in every direction, and the finale was rotten also from a technical viewpoint. The audience, however, applauded, and as they evidently were bent upon getting their money's worth, Professor Auer obliged them by adding the Violin Transcription in D of Chopin's D flat Nocturne for piano.

The love duet from Richard Strauss' "song poem," "Feuersnoth," was the only novelty upon the program. I had heard an orchestral excerpt from the same work at a New York Philharmonic concert last winter which I enjoyed very much. I cannot say the same for this love

duet, which musically verges upon madness. The composer, who conducted, was made much of by the very enthusiastic audience, and the two vocalists, Mrs. Elsa Hensel-Schweitzer, a splendid soprano singer, and Scheide-mantel, the renowned Dresden baritone, deservedly came in for their share of the applause.

The festival closed, as it had begun, with Bach, whose humorous and exceedingly interesting drama per musica, "The Altercation Between Phoebus and Pan," made a fitting end to a somewhat lengthy program. I wrote about this work at length when it was first produced at Berlin during the Bach festival two seasons ago. The music festival performance was fully up to the standard required by the composition, all of the six vocal soloists above mentioned participating in more or less important parts, and the Dusseldorf Festival Chorus contributing its share nobly under the direction of Professor Butts, whom the audience dismissed with numerous extra salvos of applause, in which the orchestra joined with a fanfare.

O. F.

A DIPLOMA FROM PARIS FOR MR. CARL.

Guilmant Organ School Commencement.

WILLIAM C. CARL has received from the commissioners of the Paris Exposition a diploma, awarded for his compositions and exhibit of the Guilmant Organ School. He is the only American organist to receive this distinction.

The Guilmant Organ School will close its remarkably successful year next week Tuesday evening, June 17, at 8 o'clock, when the graduation exercises will be held in the First Presbyterian Church. Three students, Merrill Marquand Hutchinson, Mrs. Gertrude Elizabeth McKellar and Miss Edna C. Tilley, have completed the course, and will receive diplomas, the presentation to be made by the Rev. Dr. Howard Duffield. Tickets are not required for this event, and in addition to the graduation class several of the students will appear, assisted by Edwin Wilson, baritone of the "Old First" Church. The final examinations are being held this week, conducted by A. J. Goodrich and Mr. Carl. The eleventh students' recital will also be given, supplemented by another, to be played by the graduating class.

The organ tuning class, under Gustav Schlette, completed their work last week, and the members of the graduating class have passed the associateship examinations of the American Guild of Organists and been admitted into the Guild.

Closing Recital by de Wienzkowska Pupils.

THE closing recital by the pupils of Madame de Wienzkowska was given at the de Wienzkowska studio in Carnegie Hall last Monday afternoon, June 2, before the members of the repertoire and interpretation class. The program speaks for itself:

Technical Illustrations.	
Mrs. J. A. Parker, Mrs. J. A. Lilley, Ida and Edna Mampel.	
Kamennoi Ostrow.....	Rubinstein
Mrs. A. Hansing.	
Sonata Pathétique (first part).....	Beethoven
Edna Mampel.	
Impromptu	Schubert
Etude	Mendelssohn
Mrs. Guy Robinson.	
Sonata, A major.....	Beethoven
.....	Chopin
Ida Mampel.	
Intermezzo	Brahms
Witches' Dance.....	MacDowell
Mrs. J. D. Lilley.	
Hungarian Fantaisie.....	Liszt
Ida Mampel.	
Ballad, G minor.....	Chopin
Etude, G flat.....	Chopin
Mrs. J. A. Parker.	

Madame de Wienzkowska played the orchestral part on a second piano for the Hungarian Fantaisie with her usual skill.

DECSI SUMMER TERM.—Max Decsi, the teacher of singing, whose pupils are fast becoming most prominent in metropolitan affairs, will, because of the demand from professionals and others, continue his teaching during the summer period at his beautiful and cool studio in Carnegie Hall.

REDDALL'S PUPILS' ANNUAL RECITAL.

AT his annual pupils' recital at the Pouch Gallery, Brooklyn, last Friday evening, Frederic Reddall presented fifteen young women and matrons and one young man, who had studied with him during the year. Mr. Reddall believes that a part of the vocal training consists in preparing pupils to sing at the public recitals. By making up a judicious program this sensible teacher was enabled to introduce many of his very best pupils at this annual recital. As there were no encores the concert was over before anyone was tired out, and as a result all entered the social hour which followed refreshed in body and mind. Besides the sixteen vocal solos, the Cæcilia Ladies' Quartet (all Reddall pupils) sang two numbers. Mr. Reddall also sang twice, and Miss Georgina Walsh, a violinist, played two solos. As usual at the Reddall recitals, American composers were not neglected.

Here is the program for the evening:

Quartet, Sweetheart, Sigh No More.....	Ambrose
The Cæcilia Ladies' Quartet.	
Intermezzo, Cavalleria Rusticana.....	Mascagni
(With violin, organ and piano.)	
Marguerite E. Johnson.	
Waltz song, Se Saran Rose.....	Arditi
Frances L. Oldenburg.	
Ballad (by request), Danny Deever.....	Damrosch
Frederic Reddall.	
The violin, Saraband and Tambourine.....	Le Clair
Georgina Walsh.	
Arietta, Batti, Batti (Don Juan).....	Mozart
Elizabeth Spencer Moseley.	
Romance, In Summer.....	Chaminade
Sadie Abraham.	
Meditation, Ave Marie (with violin, organ and piano).....	Bach-Gounod
(Bernard B. Christ, Jr., violinist.)	
Mrs. Bernard B. Christ.	
Waltz song, Conseils à Nina.....	Wekerlin
Emma Megginson Lambart.	
Song, Angel Land.....	Pinsuti
Mildred Shields.	
Aria, Waltz Song, Romeo and Juliet.....	
Miss Hannah S. Miller.	
Song, Mona.....	Adams
George Bleecker Beebe.	
Ballad, Past and Future.....	De Koven
Miriam Levy.	
Song, Serenata.....	Tosti
Eva A. Conant.	
Ballad, Punchinello.....	Malloy
Jennie Cluff.	
Serenade, Swiss Echo Song.....	Eckert
Florence Ward.	
Song, Spring's Awakening.....	Reddall
Mrs. Chaucey G. Cozine.	
Ballad, Where the Lindens Bloom.....	Buck
Margaret G. Purdy.	
Lied, My All.....	Bohm
Lillian White.	
The violin, Mazur.....	Młynarski
Georgina Walsh.	
Song (by request), The Two Grendiers.....	Schumann
Frederic Reddall.	
Quartet, Hedge Roses.....	Schubert
The Cæcilia Ladies' Quartet.	

A pupils' concert hardly calls for extended criticism, but a word about the individual voices and Mr. Reddall's method should be added. Miss Johnson, who sang the "Ave Maria," arranged from "Cavalleria Rusticana," possesses a high voice of pleasing quality. Miss Oldenburg is a dramatic soprano, and she sang the Ardit waltz song in good style. Miss Moseley revealed a flexible soprano voice in the arietta from Mozart's "Don Juan." Miss Abraham, another soprano, has a brilliant voice, and her singing of the Chaminade song was pleasing. Mrs. Christ has a light lyric voice, and her singing of the Bach-Gounod "Ave Maria" was creditable. Miss Lambert, a soprano, sang the Wekerlin waltz song with taste. Miss Shields, who sang "Angel Land," by Pinsuti, has a sympathetic contralto voice. In the Waltz Song from Gounod's "Romeo and Juliet" Miss Miller revealed a clear, high lyric voice. Mr. Beebe, the only male pupil who sang, is a tenor with a pure, high voice. Miss Levy, who sang de Koven's ballad, has a small but pretty voice, a voice that will develop as she gets older. Miss Conant possesses a fine mezzo contralto voice, and she sings well. Miss Cluff is a mezzo soprano and a promising student. Miss Ward is a soprano with a voice of very beautiful quality. If she continues to study hard, the world will hear from her. Mrs. Cozine sang Mr. Reddall's song, "Spring's Awakening," delightfully. She has an excellent soprano voice, and

GEORGE HAMLIN, Tenor
KIMBALL HALL, CHICAGO.

For Terms and Dates address

BUREAU OF FINE ARTS,
Fine Arts Building, Chicago,
Or PRINCIPAL EASTERN MANAGERS.

LENA DORIA DEVINE
TEACHER OF
Vocal Instruction.

BLANCHE DUFFIELD, Coloratura Soprano;
MARY LOUISE GEHLE, Contralto;
LOUISE TOMPKINS, Soprano;
FRED'K BUTTERFIELD ANGELL, Baritone.
And other prominent singers now before the public

136 Fifth Avenue, NEW YORK.

Concert Direction . . .

W. ADLINGTON,

22 Old Burlington Street,
LONDON, ENGLAND,

SOLE AGENT FOR

I. J. PADEREWSKI

And other eminent Artists,
Vocal and Instrumental.

TOURS and CONCERTS ARRANGED.

her singing denotes the earnest student. Miss Purdy is a soprano, too, with a sweet voice and winning manner. Miss White sang "My All," by Bohm, in a rich, warm, mezzo voice.

Mr. Reddall's manly singing is the best illustration of his method, a method free from shams and nonsense. Naturally, some of the pupils sang better than others, but on the whole the recital was one to make any teacher feel encouraged. The quartet sang well, their voices blending nicely together. The violin numbers by Miss Walsh were enjoyed by the large audience. Piano accompaniments for the singers were played by Miss Ida Muhlan and Miss Gertrude Shoemaker. The organ accompaniments in the Mascagni and Gounod numbers were played by George Corwin Stout.

As previously announced in THE MUSICAL COURIER, Mr. Reddall will open his summer school at "The Bayside," Shinnecock Bay, Long Island, on July 12. There will be a six weeks' course, and along with the vocal lessons and studies in languages, diction, &c., pupils may enjoy an ideal vacation, sailing, rowing, fishing and surf and still water bathing. "The Bayside" overlooks the great South Beach, and is one of the most beautiful and healthful spots on Long Island. The number of pupils will be limited. Applications should be made to Frederic Reddall, Pouch Gallery, Brooklyn, New York.

BRAHMS' POSTHUMOUS WORK.

THOUGH five years have come and gone since the world became infinitely poorer by the death of Brahms, and these five years have been years of toil and trouble to those who were interested in the great composer's testamentary dispositions, it is only quite recently that, peace having been restored, there has come to light a posthumous work by Brahms, published by N. Simrock, Berlin, and Alfred Lengnick, London, W.

Brahms' library is in the possession of the Gesellschaft der Musikfreunde in Vienna, a society over whose destinies Brahms himself once presided for a brief space of time. At the time of his death it was supposed that the "Vier Ernste Gesänge" (Four Serious Songs) were his "swan song." In a sense they were, for on May 7, 1896, the very year in which he was attacked by the illness which ultimately proved fatal, he played over these songs, which had been intended as a surprise return of thanks to his many friends for their birthday offerings to him. After playing the songs, Brahms declared to the assembled company his determination to write no more—why, no man can tell. Possibly he had a premonition of impending death. Possibly he believed the point in his labor to have been reached beyond which it was impossible to go; the picture he had painted by his life work, it was, thought Brahms, perhaps not his to dim. Be this how it may, Brahms was to create one more work before the pen dropped from his hand forever.

The work comprises eleven Choral Vorspiele (Preludes based upon chorales) for organ with pedal obligato.

It is thought to be just possible that this composition might have originated in a period anterior to the "Four Serious Songs," but as it is undated nothing absolutely final can actually be proved. Yet it is well known that Brahms himself destroyed, by burning, an immense number of his earlier compositions, among them, no doubt, the movements of the (chronologically) first Symphony of which he wrote in one of his characteristic letters to Schumann. But even more reasonable is the quotation given in a recent number of the *Signal* from the diary of Dr. Richard Heuberger, the distinguished critic, under date June 24, 1896: "This morning to Brahms at Ischl. He played for me his manuscript Choral arrangements—beautiful pieces * * * genuine Brahms."

As we said, the work consists of eleven numbers, written on three staves. The largest occupies six pages of manuscript, the smallest two only. On the authority of Herr Ernst von Dohnányi, the distinguished Hungarian pianist, whose reputation is growing as steadily in England as in his native land, the Preludes are of immense value, not only as technical studies but also as music.

Thanks to the fact that Brahms' library has come at last into the possession of the Gesellschaft der Musikfreunde from the safeguarding of the Vienna Court of

Chancery, this posthumous work will soon be available for performance, when no doubt it will be eagerly sought after by organists in search of the new and the beautiful.

"Everything in manuscript which shall be found among my papers shall become the property of my publisher," wrote Brahms. Since then, however, the celebrated Simrock died, and his business is managed by his nephew, into whose hands the manuscript has been duly delivered. In order that there may be no doubts raised as to the genuineness of the manuscript, Herr Hans Simrock has had it photographed. The original will ultimately rest, as indeed it should, in the library of the Gesellschaft der Musikfreunde, the name of whose estimable librarian, Dr. Eusebius Mandyczewski, will be sufficient guarantee of its safe keeping. A word about the music. In many respects it resembles Brahms' earlier works for the organ, written some thirty or forty years ago—the prelude and fugue on the choral "O Traurigkeit," and the great A flat fugue. It is curious, and one wonders if the coincidence is accidental, that no less than eight of the chorales used are on the subject of death—"O Welt, ich muss dich lassen" ("O World Now I Must Leave Thee") and "Herzlich thut mich verlangen" ("Sincerely I Desire") are both treated twice. The more important are those numbered 1 to 4, 7, 8, 10 and 11, and of these 3, 4, 7 and 8 are perhaps the most perfect; No. 5 is in three parts only. Without musical notation it is impossible to give an idea of the wealth of resource in the figuration. But the many thousands of musicians in England, as well as on the Continent, who are whole hearted admirers of Brahms' genius, will not have long to wait ere they can see for themselves all, and more than all, that we have said. The Choral Vorspiele are to be issued in arrangements for piano solo, piano duet, harmonium and piano and harmonium combined, as well as in their original form for organ.

"O Welt, ich muss dich lassen—O Welt, O Welt"—so sings Brahms—the final utterance of a mighty, deep, artistic soul.—Musical Standard.

McCall Lanham.

MCALL LANHAM, the baritone singer and voice teacher in the American Institute of Applied Music, has had a very busy season with his concert work and large class of pupils. His pupils are very loud in their praise of his really admirable method of teaching. He has given especial notice to correct breathing, and the pupils certainly show the results of this fundamental work, which is so absolutely necessary. Among those pupils who have done really splendid work this winter are Mrs. Nell Lucy, from Pine Bluff, Ark., who, by the way, has only been a pupil of Mr. Lanham's about three months, but her progress has been so rapid that she is to be congratulated on finding the right teacher just in time. She has a beautiful soprano voice, which she is learning to use with great skill, and her voice and good diction have aroused much favorable comment among those who have heard her. Miss Hulda Stump and Miss Essertier both have shown marked improvement in their work, and they are returning in the fall to continue their studies. Miss Ochs and Miss Parkin, two light sopranos, have worked faithfully, and much credit is due to Mr. Lanham for his care of these very promising voices. They also return in September. Miss Lindstedt, Miss Saxton and Mr. Sammis, a trio of good voices from Long Island, have done good work, and splendid results are expected of them in the future. Miss Ashcraft, Miss Saxton, Miss Cunningham, Mr. Schapiro, Mr. Meyer and Miss Parkin will continue their work during the summer, preparatory to serious work in the fall.

MISS MILLIGAN TO PLAY AT THE NAVY YARD.—Miss Edith C. Milligan, the talented pupil of Leopold Wolfsohn, will play at a concert to be given at the Brooklyn Navy Yard, Friday, June 13. Other artists and the Marine Band will assist. Miss Milligan's program numbers will include the Chopin Ballade in A flat and the Moszkowski Waltz, op. 34.

MINNIE TRACEY.—During a recent visit to Bayreuth Miss Tracey made a most favorable impression singing for Madame Wagner, who expressed a wish to have the American prima donna for the festival in 1903.

THE AMERICAN INSTITUTE OF APPLIED MUSIC.

THE Metropolitan College of Music held its closing concert in Assembly Hall, 156 Fifth avenue, Monday evening, June 2, the following program being given:

Minuet and trio in E minor for organ.....	Calkins
Amy J. Tomlinson.	
Sonata No. 2, violin and piano.....	Gade
Maguhild Lindstedt, Elizabeth Rowe Fish.	
Si mes vers avaient des ailes!.....	Hahn
Obstination.....	De Fontenailles
Biondina No. 6.....	Gounod
Minniebel Smith, accompanied by William Fairchild Sherman.	
Rondo, Pastoral Sonata.....	Beethoven
Ethel Peckham.	
Rendi l'Serenio al Giglio.....	Händel
The Garland.....	Mendelssohn
Ernest Theodore Martin.	
Improvisation.....	MacDowell
Fire Music.....	Wagner-Brassin
Agnes Grace Rowe.	
Suite Gothique, for organ, Choral and Prayer.....	Boellmann
Ida A. Decker.	
Presentation of Teachers' Certificates by the president, Edgar O. Silver.	
Airs of Summer.....	Roeckel
O Mistress Mine.....	Ambrose
Metropolitan Choir, Paul Ambrose, director; Miss J. Katherine Macdonald, accompanist.	
Song Without Words.....	Mendelssohn
Staccato Etude.....	Rubinstein
Earle A. Wehn.	
Waltz Song from Romeo and Juliet.....	Gounod
Daisy Brown.	
Duo for horn and piano.....	Henselt
Della Ferous Lyon.	
It Is Enough, from Elijah.....	Mendelssohn
Joseph A. Phillips, accompanied by Thomas Egbert Perkins.	
Etude, op. 25, No. 11.....	Chopin
Clarence Tice.	
The Boatman's Good Night.....	Schira
Metropolitan Choir.	

The audience, which was composed of musicians and music lovers, listened with great interest to the numbers, which were rendered in such a manner as to call forth spontaneous and hearty applause. The various examples of the different branches of work showed appreciative study on the part of the pupils, refined instinct on the part of the teachers and faithful devotion to the high standard required by the institute.

The honors belonged to Miss Minnebel Smith, pupil of Miss Mina Bruere; to E. T. Martin and J. A. Phillips, pupils of Tom Karl, all of whom sang in a most finishing style; and also to Mrs. Della Ferous Lyon, whose duo with the horn was a delightful evidence of musical appreciation and good taste, and to Earle A. Wehn, who played with such an amount of temperament as to elicit a hearty recall, both of whom are piano pupils of Miss Chittenden.

In the selections for the piano the individuality of each performer showed that the personality of the student was given sway and an intelligent execution was the result.

In those numbers which were supposed to be solos with accompaniments, the accompanists so thoroughly understood the value of their own parts that the hearers were delighted with duets.

Another noticeable feature was the quiet composure of the students, evidencing the personal as well as musical influence of the instructors; it was a musicians' concert. Teacher's certificates were awarded to sixty-five students in the first grade and supplementary course in the synthetic piano method, and in the public school music course, and in his address when giving the diplomas President Edgar O. Silver urged the students to retain the high ideals set before them in their studies, and to maintain unflinchingly the standard which it is the aim of the institute to promote, so that whether as students, simply, or in the higher and more useful lives of teachers they might inspire others with the inspiration they had themselves received.

The season of 1901-2 is the sixteenth year of the Metropolitan College of Music, and the second year of the American Institute of Applied Music.

The faculty for the coming year has been most carefully chosen, and sincere congratulations are offered to the corps of teachers, whose dean is Miss Kate S. Chittenden.

ADOLF GLOSE RETURNS TO NEW YORK.—Adolf Glose has returned to New York after a trip to the Far West.

M. VITTORIO CARPI.

Vocal Instructor in Four Languages.

SUMMER SCHOOL, MAY 15 TO AUG. 15.

210 West 59th Street, Central Park South, NEW YORK.

JEANNETTE

DURNO

PIANIST.

Management DUNSTAN COLLINS,

740 Pine Arts Building, CHICAGO.

JANPOLSKI

BARITONE

Concert, Oratorio.

WOLFSOHN BUREAU, or 434 W. 124th Street, NEW YORK

Rieger,

TENOR.

Oratorio, Concerts
and Song Recitals.
Vocal Instruction.

ADDRESS:

18 E. 22d St., New York City.

VAN YORX Tenor.

Under
Management of
ARTHUR F. GOODRICH,
6 East 17th St.,
NEW YORK.



727 EMMA SPRECKELS BUILDING,
SAN FRANCISCO, JUNE 2, 1902.

THE principal musical affair of the week has been an "Afternoon of Song," given on Saturday at the studio of Percy A. R. Dow, the program being given by Mr. Dow's pupils. The program, which I give below, was an excellent one, excellently rendered. Mr. Dow has a growing reputation as a vocal teacher, and his work is beautifully exemplified in the ability of his pupils, many of whom are holding fine public positions in this city in churches and in concert work. These recitals are always well attended and greatly enjoyed. Friday evening, June 6, will be the big public recital in Sherman & Clay Hall, when "Hiawatha's Departure" and many other fine concerted numbers will be given by a large chorus of Mr. Dow's pupils.

Saturday's program read as follows:

Prologue (Aus Field und Fiord).....	Grieg
Night Thoughts.....	Cornelius
Epilogue.....	Grieg
Andrew Y. Wood.	
An Orchard Cradle Song.....	Denza
Naught to My Heart.....	Dvorak
Gather ye Rosebuds.....	Rogers
Miss Grace Hopkins.	
Pur Dices (XVIIth Century).....	Lotti
The Birds' Noel.....	Chaminade
In the Woods.....	MacDowell
Mrs. Richard H. Robb.	
Lasciali Dir.....	Tosti
At Parting.....	Rogers
Love Me if I Live.....	Foot
Miss Wilhelmine Koenig.	
A Lover and His Lass (XVIIth Century).....	Morley
Autumn Sadness.....	Nevin
Thou Brilliant Bird.....	David
Mrs. Margaret G. Best.	
Feldeinsamkeit.....	Brahms
Rococo Ständchen.....	Meyer-Helmund
Mr. Wood.	
Confidence.....	MacDowell
The Princess.....	Grieg
Journeyman's Song (Danish).....	
At Twilight.....	Nevin
Nymphs and Shepherds.....	Purcell
Miss Corinne Gyle.	
Winds in the Trees.....	Goring-Thomas
Oh! Thou Cruel Sea.....	Delibes
Miss Hopkins.	
Villanelle.....	Dell' Acqua
Mrs. Robb.	
At the piano, Miss Julia Levinson and Miss Ethel Marrack.	

A pleasant incident attendant on Hofmann's departure for Europe was the sending of a telegram to Sir Henry Heyman, of this city, on which were the words "Good-by—Au revoir. Hofmann."

In return Sir Henry sent a post card on which was lithographed the ferry building in bright colors. On the

top of the tower Sir Henry attached to the flagstaff a flag bearing the graceful legend, "Welcome, Josef Hofmann."

Mr. Heyman received recently a fine large photograph of the celebrated trio, Hofmann, Kreisler and Gerdard, which he immediately framed and hung on the wall of his studio. There have been many visitors to view the splendid reproduction of three favorite artists.

Miss Frances Wertheimer, the Leipzig graduate, is rapidly coming to the front with her piano work. Miss Wertheimer is a very talented girl and possesses a splendidly trained technic. She has played recently in a number of musicales here with signal success.

Madame Rosewald sailed for Europe by the Hamburg-American line on May 6 in good spirits and looking forward to the trip. She goes to the springs at Marienbad for her health. In New York she spent a little season with her favorite pupil, Mabelle Gilman, with whom she had a most enjoyable visit reviewing old times.

MRS. A. WEDMORE JONES.

Orchestral Concert by Etta Edwards' Pupils, Boston.

AN event of more than usual interest brought the season of pupils' recitals to a brilliant close on Thursday evening, June 5, when an orchestral concert was given in Steinert Hall, Boston, by six of Madame Edwards' pupils, the Misses Matthews, Ellsbree, Atkinson, Wetmore, Olsen and Wilson. The orchestra was under the direction of Mr. Mollenhauer, and Miss Adeline Raymond was the pianist. The program was of especial excellence, and included Gluck's "Che Faro," from "Orfeo"; "L'Amoro," from Mozart's "Il re Pastore"; "Caro mio ben," Giordani; romanza from Mascagni's "Cavalleria Rusticana"; Schubert's "Der Hirt auf dem Felsen"; "Printemps," from Saint-Saëns' "Samson and Delilah"; arias from Bruneau's "L'Ouragan," Charpentier's "Louise" and duo from Lalo's "Roi d'Ys," with orchestral accompaniment; also songs by Sinding and Tchaikowsky, with piano accompaniment.

Madame Edwards has won special honor as a program maker, and the one on Thursday evening was no exception to the rule, the groups being arranged with attention to the schools of music represented and to continuity. Madame Edwards is the only teacher in Boston who gives vocal recital with orchestral accompaniment, which she did for the first time last season. The operatic selections which were given for the most part were heard to the best advantage with an orchestral accompaniment, and for the pupils it was an invaluable experience.

All of the young women did so well on Thursday that it is difficult to particularize. Miss Ellsbree's beautiful

voice and finished, artistic singing were particularly enjoyed, the Schubert aria with clarinet obligato being sung with much dramatic force and expression.

Miss Wetmore's "Louise" aria was a charming piece of work, so delicate and expressive it was a delight to all.

Miss Olsen in the Bruneau number successfully overcame tremendous technical difficulties. Miss Mathews and Miss Atkinson have contralto voices of more than average excellence, and Miss Wilson has a contralto of remarkable beauty and depth.

The orchestra did excellent work in accompanying the young singers, and Miss Raymond played fine accompaniments.

No Organ, No Church.

BECAUSE a restriction in the deed prevented the playing of instrumental music in the edifice, the John Knox Presbyterian Church, of Jersey City, closed its doors yesterday and the congregation was disbanded.

The church was established by the late George R. McKenzie, president of the Singer Sewing Machine Company, and the deed provided that instrumental music should be forever barred in the edifice—a restriction that made the services so unattractive that the membership dwindled until there was barely a corporal's guard left.

Efforts were made to revive interest, but they proved unsuccessful, and the remaining members concluded to surrender title in the property to the Jersey City Presbytery and disband. The Presbytery took charge yesterday and the John Knox Presbyterian Church passed out of existence. The Presbytery has not yet decided what it will do with the property.

Rag Time Vetoed.

WASHINGTON, JUNE 7, 1902.

THE first Saturday afternoon concert of the season was given in the White House grounds this afternoon. The concerts in the Capitol grounds will be begun next Wednesday afternoon. Lieutenant Santelman, director of the Marine Band, said to-day that "rag-time" music would be barred from the programs at the open air concerts in the White House and Capitol grounds. Lieutenant Santelman said:

"I don't mean that rag-time will not be played by the band, but that it will not appear upon the programs and will be used exclusively for encores. Being the official band at the White House, it is in keeping with the dignity of the band, and I believe it is the purpose of the authorities, to have it a representative band in the education of the tastes of the people. There are a vast number of students of music in this city, and, I believe, ever increasing appreciation of the beautiful and classical in music, as is evidenced by the many requests constantly received for such music on the programs."—Sun.

Horrible Discovery.

AUTHORITIES of the Church of St. Gervais have just discovered that there are some women members in the famous choir, and, as this is forbidden by ecclesiastical regulations, the choir, which during the last ten years has given so much pleasure to music lovers visiting Paris by rendering religious works, has been suppressed.—Cabled to Sunday Herald.

THE SAARS SAIL FOR EUROPE.—Mr. and Mrs. Louis Victor Saar and their family sailed for Europe yesterday (Tuesday) on the Hamburg-American line steamer Moltke. They will spend the summer in Bavaria.

SOUTHERN MUSIC TEACHERS TO MEET IN ASHEVILLE.—The annual meeting of the Southern Music Teachers' Association will be held at Asheville, N. C., June 17, 18 and 19.

Mrs. HELEN TRUST

SOPRANO.

Vocal Recitals in English, French, Italian.

33 Grove End Road,
St. John's Wood, London, England.

ACCOMPANIST.
F. W. RIESBERG.
INSTRUCTION.
PIANO, ORGAN, HARMONY.
With the MUSICAL COURIER.
Organist Roseville Avenue Presbyterian Church, Newark.
Secretary New York State M. T. A.
Residence—Studio: 954 Eighth Ave., cor. 86th St., New York.
Telephone: 452 Columbus.



There are a dozen or more clumsy Cabinet Piano-Players.

THERE IS ONLY ONE

PIANOTIST

It can be fitted to any Piano; anyone can play it, and in the opinion of those best qualified to judge it is

**BOTH STRUCTURALLY AND ARTISTICALLY
THE BEST OF ALL.**

If you cannot call, write for Descriptive Pamphlets.

EVERY PIANOTIST WARRANTED FOR FIVE YEARS.

PIANOTIST COMPANY, Ltd., 94 REGENT STREET,
LONDON, W.

**ROSA
LINDE**
CONTRALTO.

**ORATORIO
SINGERS.**
Concert and Recital
411 West 21st Street, NEW YORK

**NELLIE L.
WRIGHT**
SOPRANO

THE MUSICAL COURIER

PUBLISHED EVERY WEDNESDAY

—BY THE—

MUSICAL COURIER COMPANY.

(Incorporated under the laws of the State of New York.)

St. James Building, Broadway and 26th St., New York.

TELEPHONE: 1720 Madison Square.

Cable Address: "Pegujar," New York.

ESTABLISHED JANUARY, 1880.

No. 1159.

MARC A. BLUMENBERG

EDITOR-IN-CHIEF

NEW YORK, WEDNESDAY, JUNE 11, 1902.

LONDON, ENGLAND—

Hotel Cecil, Mr. Montague Chester, General European Representative.

THE MUSICAL COURIER is now for sale on the Smith & Son bookstands at the following stations: Charing Cross, Waterloo Main Station, Euston, King's Cross, Paddington and Victoria.

BERLIN, GERMANY (Branch Office)—

Linkstrasse 17 W., is in charge of Mr. Otto Floorsheim.

Single copies for sale at the music store of Ed. Bote & G. Book, Leipzigerstrasse 39, W.

DRESDEN—

Anna Ingman, Franklinstrasse 20.

LEIPZIG—

Gustave Adolphstrasse 19a. Mr. Alvin Kranich in charge.

PARIS, FRANCE—

Conducted from London Office.

Single copies for sale at Brentano's, 37 Avenue de l'Opéra; 37 Rue Marbeuf; Gallucci Library, 224 Rue de Rivoli; Shakespeare Library, 75 Avenue des Champs Elysées; Boulevard Kiosks.

ITALY—

Florence—5 Via Rondinelli, Joseph Smith.

Milan—J. F. Delma-Heide, Corso Venezia 65.

CHICAGO OFFICE—

Fine Arts Building, Michigan Boulevard, C. A. Daniell in charge.

CANADIAN OFFICE—

In charge of Miss May Hamilton. Address Main Office, New York City.

SAN FRANCISCO OFFICE—

727 Emma Spreckels Building. Mrs. A. Wedmore Jones in charge.

LOS ANGELES—

F. W. Blanchard, Blanchard Hall.

MILWAUKEE—

Controlled by Chicago Office.

INDIANAPOLIS—

Controlled by Chicago Office.

CINCINNATI OFFICE—

J. A. Homan in charge.

BOSTON OFFICE—

17 Beacon Street.

BROOKLYN OFFICE—

Hotel St. George, Clark, corner Henry Street.

BUFFALO OFFICE—

Mrs. Nellie M. Gould, 428 Ashland Avenue.

WASHINGTON OFFICE—

128 Maryland Avenue, S. W. Berenice Thompson in charge.

SUBSCRIPTIONS:

Invariably in advance, including postage.

Single copies, Ten Cents.

United States,		\$5.00
Great Britain,	£1 5s.	15 s.
France,	31.25 fr.	32.10 fr.
Germany,	25 m.	12 r.
Austria,		15 s.
Italy,		32.10 fr.
Russia,		12 r.

SPENCER T. DRIGGS — BUSINESS MANAGER

Rates for Advertising.

PER INCH ON ADVERTISING PAGES.

Three Months.....	\$25.00	Nine Months.....	\$75.00
Six Months.....	50.00	Twelve Months.....	100.00

ON READING PAGES.

One inch, 3 months.....	\$75.00
One inch, 6 months.....	125.00
One inch, 1 year.....	200.00
Special rates for preferred positions.	
One page, 1 insertion.....	\$300.00
One-half page, 1 insertion.....	175.00
One column.....	100.00

All remittances for subscriptions or advertising must be made by check, draft or money order, payable to THE MUSICAL COURIER Company.

Advertisements for the current week must be handed in by 2 P. M. on Monday.

All changes in advertisements must reach this office by Friday, 5 P. M., preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents.
Western News Company, Chicago, Western Distributing Agents.

THE MUSICAL COURIER EXTRA.

Published Every Saturday During the Year.

GREATEST ADVERTISING MEDIUM FOR ALL MUSIC PUBLISHERS AND MANUFACTURERS AND IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF. ALSO SPECIALLY DEVOTED TO POPULAR MUSIC.

For Particulars apply to "Saturday Extra Department."

ANOTHER Presbyterian church closed—this time on account of no music.

A TENOR who feeds hungry, neglected cats and a multi-millionaire who thinks more of Shakespeare and Bach than he does of his own riches are two striking incidents of the moribund musical season.

DAMAGES of \$50,000 were awarded a Russian opera singer for the loss of five teeth knocked out in an accident on the Transcaucasian Railway. What if they had been false? And what a chance for mediocre singers to make money.

RAGTIME music is to be debarred from the programs of the Marine Band when that official organization plays at the open air concerts of the White House and Capitol grounds. We hope that President Roosevelt will not be disappointed.

SAYS the *Commercial Advertiser*:
"M. de Nevers, the critic, has set to music 'La Mort du Duc d'Enghien,' a play which was produced at the Théâtre Antoine. He expects to have it produced by Sonzogno in Milan next winter."

WOMAN, lovely woman, is still a bone of contention, a vessel of wrath, in ecclesiastical circles. Because the choir of St. Gervais, Paris, contained a few of the sex it has been suppressed by the churchly authorities. This is more absurd than the row over the surplined female choristers in this State. Is there any particular *timbre* in the feminine voice that gives offense to the God of these fanatics.

WALTER DAMROSCH threatens to take the Philharmonic Orchestra on tour in the West. Why not lose it out there? A composite portrait of the society would not be as interesting as the sum total of the combined ages of this frisky organization. And why should young Mr. Damrosch make changes in the personnel of this old band? Why should the so-called number two players be routed to make room for younger men when the gentlemen who occupy the first desks are nearly all septuagenarians! Or, won't it be the "good, old Philharmonic" for another hundred years!

JERSEY CITY sets an example to New York, Chicago and other large cities in the plans for the free park concerts during the summer months. The board of finance of the terminal city across the North River has appropriated the sum of \$5,000 for concerts six nights in the week in the months of July and August. Chief Engineer van Keuren, who is evidently something of a musician, has outlined the specifications. These provide that each concert shall open with "The Star Spangled Banner" and close with that grand hymn "Lead, Kindly Light." Besides the opening and closing pieces, each program must have ten numbers, and four of these must be classical, five popular and one a solo, either instrumental or vocal.

THE St. Louis *Republic* indulged in some rosy statements about the earnings of some wonder children. To our bewilderment we learn of Pepito Rodriguez, who receives from \$500 to \$1,000 a night—note the easy jump in the figures—in Spain. And he is coming here next season at the rate of \$7,500 a concert! Come, we are listening to marvelous stories! Otto Hegner made \$150,000

and retired; but weary of inaction is now teaching and earning \$50,000 a year! Where, we wonder? Then there is a boy actor, a boy sculptor, a boy billiardist, a boy surgeon, who are fast becoming millionaires in this country and elsewhere. The boy surgeon is only six, but his income "runs well into four figures." Tut, tut! a boy J. Pierpont Morgan is bound to arise and put these mere wage earners to flight!

CARL REINECKE has an article in the *Deutschen Revue* on the dedication of music compositions. He has found that out of all of Bach's works only three bear a dedication. Haydn has the unusual honor of being the dedicatee of no less than six of Mozart's string quartets and three of Beethoven's piano sonatas. But beside the above mentioned quartets Mozart has only dedicated six out of his 626 works. Beethoven was much more lavish in these matters and distributed his dedications among kings and princes, to say nothing of the numberless titled small fry. Mendelssohn remembered his teachers, Zelter, Berger and Moscheles, in his inscriptions; Brahms was more democratic and liberal, yet 96 of his 130 published compositions bear no dedicatory names. Leoncavallo remembers his wife, and on the title page of "La Bohème" wrote: "A toi, me chère Berthe, qui a si courageusement partagée ma Bohème"; Mascagni, the novel dedicant, ironically inscribes his opera, "Die Masken," to himself. Last and most sensible of all is Bruckner, who dedicates his unfinished symphony to—God.

M. R. FINCK quoted the following views in last Saturday's *Evening Post*:

Although Paris is no longer the musical centre of the universe, the Parisian journals keep up their habit of devoting one-half of their first page to the account of a first operatic performance. After the recent première of Wagner's "Götterdämmerung," the *Figaro* devoted its first three columns to an article on it by Gustave Charpentier, the composer of the very successful opera "Louise," which has been praised as the dawn of a new school of French music. Charpentier relates how deeply he was moved, as a youth, when he first heard the Wagner overtures, though they were only played on a wretched piano. "What a revelation! What an upsetting of my mind brought up on the classics!" he exclaims. Afterward, when he heard this music in the opera house, he no longer admired it—he adored it, and worshipped its creator, both as composer and poet. Then he began to read his prose writings on social and philosophical subjects. "What had been admiration first and adoration next now became love. And to-day? To-day this love endures." Charpentier then gives his impressions of the great work: "Le Crépuscule des Dieux! un drame atroce comme une agonie, puissant comme une tempête; le drame, balayé par le flot bourbeux de la passion, de ce qu'il y a de plus beau et de plus horrible au monde, de plus noble et de plus vil: l'Humanité." This opera, he continues, remains as a grand temple to which all will come to pray and to get wisdom and inspiration. But they should retain their independence, and get from the very contact with the colossus the power to escape its yoke.

NEW YORK is easily the noisiest city in the world. The blasting and building operations now in progress are on a tremendous scale, while the swish and roar of its various trolley systems make it a place to be avoided by people with sensitive nerves. So all the more culpable is the action of the Board of Health or Board of Aldermen in allowing the villainous hand organs to render our life hideous on long summer days. These instruments of torture are now constructed on a formidable scale; horses are even employed to drag them. They roar, squeak, blare and titillate music of the vilest quality. They serve no purpose, æsthetic or philanthropic. Yet once when suppressed for a short time a lot of sentimental idiots and political time-servers wrote gushing letters to the daily news-

papers. "Let the little ones"—whose fathers' votes they try to capture—"enjoy innocent music," &c., *ad nauseam*. Now we have not the slightest notion of interfering with the rights of the far East and far West sides; but there is no reason why their "pleasures" should be forced upon our unwilling ears. The dirty, insolent foreigners who rent these machines should be driven off our respectable highways. There should be a dead line, say east of Second, west of Ninth avenues, and south of Bleecker street. The antiquated German bands that blew and slew music were never so agony breeding; and they were comical to gaze upon. When will the decent law-abiding residents of this city assert their rights? These organs are a nuisance, a menace to health. Anyone whose ears are insulted by them is legally entitled to drive them away, either with a hose pipe or a club. When a pair persist in playing different tunes simultaneously red pepper is a wonderful specific.

It was not in Tschaiowsky's nature to grapple defiantly with the outward conditions of life. He had an enviable amount of patience—Modeste reminds the reader how long his brother bore the drudgery of his government position before taking

A NEW TSCHAIOWSKY BIOGRAPHY, 1871- 1872.

the desperate leap. Now his duties as teacher were becoming irksome, and he craved time to devote to composition. Then there was another circumstance which worried him not a little: Nikolai Rubinstein's intimacy of friendship. He realized fully that to gain the desired freedom he must emancipate himself from the friendly influence of Nikolai. With all of the latter's kindness, and his own remarkable esteem for Rubinstein—both as artist and man—he suffered and chafed under the despotism of this well meaning friend. The two were of different opinions on many things, yet from early morning until late at night Peter Iljitsch had to adjust his life to the will of Nikolai.

Rubinstein was absolutely wretched when left alone, and, although Tschaiowsky had twice before decided to leave him, the knowledge of his friend's loneliness induced him to give up his plans both times. But now another friend appeared to fill the breach caused by a possible rupture. This was N. A. Hubert, who consented gladly to live with Rubinstein, and Tschaiowsky moved out with much eagerness.

So only in his thirty-second year did Peter Iljitsch attain that freedom which he had craved for a long time. He rented an apartment of three rooms, furnished them sparsely—Modeste even enumerates the articles of furniture!—but took childish pleasure in arranging his few belongings. Then he engaged a servant, Michael Sofronoff, and the menage was complete. To meet these extra expenses was not an easy task; but fortunately his salary at the conservatory had been advanced to 1,500 rubles annually, and the royalties from his compositions brought him about 500 rubles more. Another source of small income were his critical writings, which he began about this time. It appears that when Laroche—the critic for the *Moskauer Nachrichten*—took his new position at the St. Petersburg Conservatory he left his Moscow position to Hubert; but Hubert was both sickly and lazy, so that Kaschkin and Tschaiowsky both substituted for him when he could not or would not do his work. Thus Tschaiowsky's activity as a journalist began and continued until 1876.

Shortly after his change of quarters he writes enthusiastically to his brother: "Wonderful—I am already spending my second evening at home!" Later: "I cannot rejoice enough over my decision in leaving Nikolai Rubinstein. Despite my friendship, living with him was burdensome to me."

Some interesting news peeps out of the next let-

ter. The Moscow Conservatory has gotten into financial difficulties and failure threatens. Tschaiowsky admits that he would regret this calamity if it visited the conservatory, but at heart he would applaud its happening, because his duties there put him out of humor constantly and are boring. The work on his opera is progressing slowly, and he contemplates taking a month's trip at the request of his favorite Schilowsky. He adds mysteriously: "As no one in Moscow save Rubinstein must know of this trip, everyone else here must be led to believe that I have gone to visit Sascha." Why all this secrecy Modeste does not offer to explain.

The trip comes off and Peter Iljitsch stops at St. Petersburg, Berlin and Paris en route to Nice, which latter spot he finds so delightful that he remains there three weeks. Then he travels on to Genoa, Venice and Vienna, and from there back to Moscow and work.

In January, 1871, Moscow planned to hold an exposition in honor of the 200th birthday anniversary of Peter the Great. The music arrangements were at first placed in Nikolai Rubinstein's hands, but his plans were so extravagant that he was deposed and the celebrated cellist Davidow elected. The music committee was made up of prominent musicians; among them Laroche, Rimsky-Korsakoff, Asantschewsky, Leschetizky. A festival cantata was ordered of the poet Polonsky and Tschaiowsky asked to compose music to it, for which he was to be paid 760 rubles. Peter Iljitsch set to work on this upon his return to Moscow, and in two months had finished the composition, which Modeste says was very long and complicated.

By May he had also completed his opera "Opritschnik" and sent it to St. Petersburg to Náprawnik, the composer, for judgment. The Festival Cantata was performed in the open air on the occasion of the exposition's opening. *Moskauer Nachrichten* reports that the conductor was Davidow, and that the public in the garden heard not a note of the work, the sounds being wafted elsewhere by the winds. But those who had attended the rehearsals in doors said the work was one of surpassing beauty.

Soon after this occasion Tschaiowsky left Moscow for Kamenka, where he spent the month of June, and began composing his Second Symphony. Then he takes a short trip with Modeste and, leaving him, goes to Ussowo to Schilowsky.

Part of the journey with Modeste was made in a coach, and Modeste relates an amusing incident in connection with this detail. He and Peter Iljitsch had had a bit more wine and whiskey than was good for people with empty paunches, and when they arrived at a posting station and found no relay of horses ready Tschaiowsky, emboldened by liquor, read the riot act to the officials and demanded instant service, announcing himself as "Fürst Wolkonsky, Kammerjunker." This had immediate results and fresh horses were forthcoming. Of course, delight of the travelers. But when Peter Iljitsch arrived at the station from which he was to book to Ussowo he noticed that he had left his portfolio at the place where he had had the row. So here he was practically without money—his coin and valuables being in the missing portfolio. He went to the "Diligencenbureau," still palming himself off as "Fürst Wolkonsky," and asked that a coachman be sent for his lost bag; this was done and altogether he was treated with more ceremony and bows than were comfortable. At the hotel that night he spent a dreadful time with mice, rats and the thought that on the morrow his identity would be discovered and his impersonation punished. Next morning he learned that the station master had refused to deliver the portfolio to anyone save "Fürst Wolkonsky"; so with fear and trembling Peter Iljitsch posted back to the seat of annoyance.

He acknowledges that never in his life did he put in two more wretched hours than these of suspense. Arriving at the place he found that strangely enough the station master had not opened the portfolio and still believed in the nobility of the claimant. Impressed with the man's honesty Peter Iljitsch asked him his name at parting; it quite took his breath when the station master answered: "Tschaiowsky." At first Peter Iljitsch thought this was some sort of a practical joke, but he learned later that the man's name was really Tschaiowsky.

Before closing the account of this season he it remarked that the Moscow Conservatory was helped out of its financial difficulties by an annual subvention of 20,000 rubles which continued for five years. Tschaiowsky resumed his duties there as "Professor"—so he was called—during the next year. This will be reviewed next week.

Below is a chronological list of Tschaiowsky's compositions during the season 1871-72:

Opus 10: Two piano pieces, "Nocturne" and "Humoresque"; both dedicated to Schilowsky.

Festival Cantata for chorus, orchestra and tenor solo.

"Opritschnik," an opera in four acts, dedicated to "Seiner Kaiserlichen Hoheit dem Grossfürsten Konstantin Nikolajewitsch." Modeste describes the plot in detail, which is of little interest to our readers. The musical material is in part taken from those previous works of Tschaiowsky which threaten to fall into oblivion. Modeste explains this frugality away in a most brotherly fashion by contending that Peter Iljitsch, otherwise prodigal, did not believe in wasting talent which God had given him, and so put every available scrap of melody to a second purpose. Is not Modeste an admirable and lovable biographer? In "Opritschnik" therefore the composer has utilized much music that formerly had appeared in his doomed opera "Der Woiwode"—an unfortunate device Modeste admits. The entire opera seems to have been pretty bad. Almost the complete first act was borrowed from "Woiwode"; the Introduction to the second act was composed and orchestrated by Tschaiowsky's pupil Wladimir Schilowsky; consequently new matter does not begin until the opening of the second act.

Beside the above mentioned works Tschaiowsky finished the sketches for his Second Symphony, in C minor, during the summer of 1872.

PLANS are being talked of in Brooklyn for a singing festival in September in which not only Germans but Swedes, Danes and Welshmen shall participate. The Brooklyn *Eagle* "respectfully suggests" that Americans also be invited to take part, to which THE MUSICAL COURIER echoes "Amen."

It is estimated that the sum of \$10,000 will be required to meet the expenses of the festival. Ex-Mayor Charles A. Schieren has guaranteed a part of this amount, and other pledges are expected soon. The members of the Brooklyn Arion who attended the Welsh festival at Scranton are the prime movers in the scheme to hold an Eisteddfod in Brooklyn.

THE not very reassuring news reaches us that the Philadelphia Orchestra Association announces a deficit of \$70,000. There were eighteen evening concerts and eighteen afternoon public rehearsals given during the season which cost \$100,000, while the receipts were \$30,000. The guarantors promise to continue their subscriptions and the deficit is to be made good. Fritz Scheel remains conductor "in spite of the dissatisfaction among the orchestral players," according to the *Mail and Express*.



THE CHOPIN PLAYER.

The sounds torture me; I see them in my brain;
They spin a flickering web of living threads,
Like butterflies upon the garden beds,
Nets of bright sound. I follow them: in vain.
I must not brush the least dust from their wings:
They die of a touch; but I must capture them,
Or they will turn to a caressing flame,
And lick my soul up with their flutterings.

The sounds torture me: I count them with my eyes,
I feel them like a thirst between my lips;
Is it my body or my soul that cries
With little colored mouths of sound, and drips
In these bright drops that turn to butterflies
Dying delicately at my finger tips?

—ARTHUR SYMONS.

ARTHUR SYMONS, possessing the sensitive temperament of the poet, is troubled and exalted by the music of Chopin, Tchaikowsky, Wagner. He writes impressions of Ysaye and Pachmann in the London *Academy*, sensitive in feeling, large in meaning. I agree with him unreservedly on the subject of Pachmann—Vladimir of the simian gestures. Pachmann is easily the greatest interpreter alive of certain sides of Chopin music. He is not sentimental like Paderewski or brilliant like Rosenthal; and he has some of Joseffy's subtlety and Godowsky's power of digitation. Vance Thompson calls him "prestidigitous." He is more. He is poetic. I know that he does not seem to take himself or his so seriously as does Paderewski; neither has he that pianist's versatility. But he is a true Chopinist, and I do not care if he stands on his head, for he plays Chopin as does no other living human. The touch, the delicacy, the absolute *finesse* are overshadowed by something mysterious and temperamental; but there—I have been writing about Pachmann for ten years! Other virtuosi display more health, are less neurotic in their interpretations; but what have Chopin and a roast beef sandwich in common!

Pachmann's grimaces, absurd and disturbing as they are, seem to be the result of music mastering muscle. Like the river reed breathed upon by the great god Pan, Pachmann sounds his music quivering with ecstasy and pain. He makes queer faces. He also gibbers and squeaks, and anon he bays at his audience like a hound at the moon. Still am I undismayed. If it is a pose, then is the assumption of no pose also a pose. It is all a question of taste, and the critical writers of this community have rebelled at Pachmann. Yet Pachmann is the Chopin player by sympathy, style, intuition and nervous temperament. But as he does not take himself *au grand seigneur*, he has not won in the race for honors.

Let Mr. Symons be heard:

Chopin's music, unlike most other piano music, exists on terms of perfect equality with the piano. And Pachmann, unlike most other pianists, exists on terms of perfect equality with Chopin's music. I have heard pianists who played Chopin in what they called a healthy way. The notes swung, spun and clattered, with a heroic repercussion of sound, a hurrying reiteration of fury, signifying nothing. The piano stormed through the applause; the pianist sat imperturbably, hammering. Well, I do not think any music should be played like that, not Liszt even. Liszt connives at the suicide, but with Chopin it is a murder. When Pachmann plays

Chopin the music sings itself, as if without the intervention of an executant, of one who stands between the music and our hearing. The music has to intoxicate him before he can play with it; then he becomes its comrade, in a kind of very serious game; himself, in short, that is to say inhuman. His fingers have in them a cold magic, as of soulless elves who have sold their souls for beauty. And this beauty, which is not of the soul, is not of the flesh; it is a sea change, the life of the foam on the edge of the depths. Or it transports him into some mid-region of the air, between hell and heaven, where he hangs, listening. He listens at all his senses. The dew, as well as the raindrop, has a sound for him.

Pachmann gives you pure music, not states of soul or of temperament, not interpretations, but echoes. He gives you the notes in their own atmosphere, where they live for him an individual life, which has nothing to do with emotions or ideas. Thus he does not need to translate out of two languages: first, from sound to emotion, temperament, what you will; then from that back again to sound. The notes exist; it is enough that they exist. They mean for him just the sound, and nothing else. You see his fingers feeling after it, his face calling to it, his whole body imploring it. Sometimes it comes upon him in such a burst of light that he has to cry aloud, in order that he may endure the ecstasy. You see him speaking to the music; he lifts his finger, that you too may listen for it not less attentively. But it is always the thing itself that he evokes for you, as it rises flower-like out of silence, and comes to exist in the world. Every note lives, with the whole vitality of its existence. To Swinburne every word lives, just in the same way; when he says "light," he sees the sunrise; when he says "fire," he is warmed through all his blood. And so Pachmann calls up, with this ghostly magic of his, the innermost life of music. I do not think he has ever put an intention into Chopin. Chopin had no intentions. He was a man, and he suffered; and he was a musician, and he wrote music; and very likely George Sand, and Majorca, and his disease, and Scotland, and the woman who sang to him when he died, are all in the music; but that is not the question. The notes sob and shiver, stab you like a knife, caress you like the fur of a cat; and are beautiful sound, the most beautiful sound that has been called out of the piano. Pachmann calls it out for you, disinterestedly, easily, with ecstasy, inevitably; you do not realize that he has had difficulties to conquer, that music is a thing for acrobats and athletes. He smiles to you, that you may realize how beautiful the notes are, when they trickle out of his fingers like singing water; he adores them and his own playing, as you do, and as if he had nothing to do with them but to pour them out of his hands.

Philip Hale pays a tribute to a musical comedian we all enjoyed a few years ago:

"Poor Alfred Klein! He is again in an asylum, although he was discharged six weeks ago as cured. He was a comedian of extreme limitations, but who can forget him as the elephant in 'Wang'? He said one word in that extravagant piece that haunts the memory. The word was heavy with associations; it was at once retrospective and alive with anticipation. When asked what he would take, he answered 'Beer.' But with what unction he uttered this simple, familiar word. He caressed it, until it melted in a refreshing stream. The beer was brought to him, and then the elephant drank it."

Here is an extract from "Mary McLane of Butte: Her Book":

"I am a handful of rich, black mud—a fool-woman, fool's mud. All on earth that I need to

do is to lie still in the hot sun and feel the pig rolling and floundering and slushing about. It were folly to waste my mud-nerves in wondering. Be quiet, fool-woman; let things be. Your soul is a fool's-mud soul and is governed by the pig; your heart is a fool's-mud heart, and wants nothing beyond the pig; your life is a fool's-mud life, and is the pig's life. Something within me shrieks now, but I do not know what it is—nor why it shrieks. It groans and moans. There is no satisfaction in being a fool—no satisfaction at all."

The majority will hardly agree with that last sentence.

The following was sent to the *Academy* on the subject of Mr. Quiller-Couch and the women authors: "Why is it that women are invariably generous in speaking of men's work? Indeed, but for women the phenomenal sales mentioned in advertisements would never be reached by any male novelist. Many women write reviews; the proud extracts quoted in publishers' circulars emanate, in many cases, from the poor little sex. When women writers are interviewed they do not seize the opportunity to attack the successful, if daring, books of, say, George Moore, Henry James, Marion Crawford or Hall Caine. The whole matter is childish, and would not deserve attention if it did not indicate the tenuity of artistic feeling in England. Books are now regarded in a commercial aspect only by most writers. What will pay? What will hit this, that or the other body of readers? What ending will 'they' like? What 'beginning' will catch their capricious attention? How much truth will they swallow? How grossly can life and humanity be vulgarly flattered? They do not want idealization: they want misrepresentation. Men, beyond doubt, are more theatrical than women in their novels. A great gift, in either sex, is always fearless; but among the 'selling second rate' it will be found that women write honestly, if badly, of what they know and feel; whereas men of the same literary rank indulge in stilted diction, melodramatic effects, sham sentiment, false refinement, labored, unreal emotionalism. The woman, therefore, commands a larger public. She is more sincere, and the great good sense of the common reader, heedless of style, responds to her undisciplined earnestness."

This term of warm weather has finally hatched out one of my youthful resolutions—that of starting a Liszt propaganda in these columns. I do not refer to Liszt the abbé, neither the virtuoso nor the producer of favorite pupils; but the Liszt the composer of great orchestral compositions.

Your smug concert audience will tell you that it knows Liszt; that he composed a lovely rhapsody—themes hummed upon application—and an orchestral piece called "Preludes," the tune of which also can be safely carried home without breakage.

No one has the heart to chide the public for its musical ignorance—I least of all—and when I race through a collection of latter day orchestral programs I find Liszt regularly and conscientiously neglected. That an emotional conductor like Nikisch should fail to give a single one of his compositions house-room during an entire Berlin season seems strange. If this be a sign of willful omission, then Liszt needs champions.

There are those who deny to Liszt a place of prominence as a composer for the orchestra. They can be answered—if it be at all necessary to wage words with them—by referring them to the "Faust" Symphony. Behind the pattern of this huge melodic fabric one can easily tuck away a dozen or so of modern composers—always granting that there are really a dozen composers alive to-day—

and not expose enough of their musical carcasses for identification.

But a truce to preluding. Let me have as my subject "Ce qu'on entend sur la montagne," which I have been trying all these minutes to broach, and in the discussion of which I hope to arouse your enthusiasm for Liszt while selfishly trying to dissipate some of my own.

Liszt, originally the father of the symphonic poem form, is now many times the grandfather of it. He made the first successful efforts to divorce weighty musical utterance from the square-toed confines of the symphony. With him the experiment was a necessity, compelled as he was by the logic of his chosen subjects, and in the eager heat of youth he did not stop to ponder the problem before which he retreated in later life, awed either by age or his own previous daring.

"Ce qu'on entend sur la montagne"—or, as it is more familiarly known, "Die Bergsymphonie"—is

montagne." The subject is that of Nature's perfection contrasted to Man's misery:

Die Welt ist vollkommen überall,
Wo der Mensch nicht hinkommt mit seiner Qual.

Only when one withdraws from the hurdy-gurdy trend of life, only from the height of mountain does one see Truth in perspective. This is "What one hears on the Mountain."

Zuerst vermorr'ner, unermess'ner Lärm,
Undeulich wie der Wind in dichten Bäumen,
Voll klarer Töne, süßen Lispelns, sanft
Wie'n Abendlied, und stark wie Waffenklirren.

Es war ein Tönen, tief und unausprechlich,
Das flutend Kreise zog rings um die Welt
Und durch die Himmel * * *

Die Welt, Gehüllt in diese Symphonie,
Schwamm wie in Luft, so in der Harmonie.

This is the keynote to the introductory measures of Liszt's work. Out of the sombre roll of the drum—which continues as a ground tone—the dif-

There is a sudden pause, and in the succeeding Maestoso episode the second voice is heard—Nature's Hymn:

Der prächt'ge Ocean * * *

Liess eine friedliche frohe Stimme hören,
Sang, wie die Harfe singt in Sion's Tempeln,
Und pries der Schöpfung Schönheit.

Here there is composure and serenity, which diminishes to a tender piano in string harmonics. But in the woodwind a dissenting theme appears from time to time: Man and his torments invade this sanctity of peace. His cry grows louder, and one hears in it the anguish of the pursued one. The strings forsake their tranquil harmonics and resolve themselves into a troublous tremolo, while the clarinettes, in a new theme, question this intrusion. Meanwhile the misery of Man gains the upper hand, and in the following Allegro con moto there sounds all the fury of a wild chase:

Ein Weinen, Kreischen, Schmähen und Verfluchen
Und Hohn und Lästerung und wüst' Geschrei
Taucht aus des Menschenlärms Wirbelwogen.

The orchestra is in tumult, relieved only by the *grel* cry of agony coming from Man; even the sea theme is tossed about, and the Motif of Nature appears in mangled form. This fury lashes itself out by its own violence, and after the strings once more echo the cry of despair all is silent. Two light blows of the tam-tam suggest the fear which follows upon such a display of tempestuous terror.

* * * warum man hier ist, was
Der Zweck von allem diesen endlich,
Und warum Gott * * *
Beständig einet zu des Liedes Misston
Sang der Natur mit seiner Menschen Schreien.

This "Warum" is asked dismally, and as an answer the theme of Nature reappears in its brightest garb. Question and answer succeed each other, and are stilled by the recurring cry of Man until a final "Why" is followed by a full stop.

The poet, weary of this restlessness, is searching for the consolation of quietude; and here—as might be expected of Liszt—comes the thought of religion shown by the Andante religioso. It is here, then, in the realm of religious peace that the two antagonistic voices are reconciled; they interweave, cross and are melted, one in the other.

This, the most intricate and longest part of the score, was employed by Liszt to show his instrumental mastery. The two principal themes—the two voices—are made to adjust with great skill, and are then sounded simultaneously to prove their striving after unity.

The poet is almost convinced of this equalization when, without warning and with the force of the full orchestra, brilliantly employed, a new theme appears. This is repeated with even greater frenzy of utterance, and usurps the theme of Man and that of Nature. The whole is the idea of Faith, at which the poet now has arrived. A deep satisfaction silences every sound—the clashing of the elements ceases and the last sigh breathes itself out. Once more the plaintive "Why" is heard, and resolves itself in a reminiscence of Man's fury. The trumpets quiet all by intoning that sacrosanct Andante religioso, which concludes in a mysterious chord through which the notes of the harp thread themselves. The theme of Nature's Hymn returns pizzicato in the basses, and is answered by harp arpeggios and chords in the brass. A few taps of the tympani, with which the composition ends, give the ring of finality.

Arthur Hahn believes that this symphonic poem offers a solution to the discord of the universe; that the ending with the two tympani taps and the hollow preceding chords suggest a possible return of the storm. Be this as it may, the actual beauty of the composition is not affected by it in the least. That



This portrait, the frame of which was designed by Wagner, was presented by him to Wilhelmj as a souvenir of the first Bayreuth Festival. The dedicatory verses run as follows:

Volker the Fiddler now lives anew,
Until death a warrior true.
Where once he drew the sword on the foe
Now sways he gently the fiddle-bow,
In peaceful dreaming to wait away

Those who tremble in Nibelung dismay,
Volker-Wilhelmj, thine the renown,
Our sorrows have at thy playing flown;
So praise and love shall be given to thee
As long as Walsungs and Niblungs there be.

ranked among the earliest of Liszt's works on these lines. I must clog your digestion with a few dates; they seem unavoidable in subjects of this kind. The first sketches of this symphonic poem were made as early as 1833-35, but they were not orchestrated until 1849, and the composition had its first hearing in Weimar in 1853.

A German enthusiast says this work is the first towering peak of a mountain chain, and that here already—in the first of the list of Symphonic Poems—the mastery of the composer is indubitably revealed.

The subject is not a flippant one, by any means: it touches on that mooted mystery, the relation of man to nature—das Welträtsel, as the Germans have it.

Inspiration for this composition came directly from Victor Hugo's poem, "Ce qu'on entend sur la

ferent instruments assert themselves. Muted strings imitate the rush of the sea; horns and woodwind hint at the battling of elements in chaos, which gradually orders itself, while the violins and harp swerve peacefully aloft in arpeggios. The oboe chants "sanft wie'n Abendlied," the beautiful melody of peaceful idyllic nature. After this impression becomes a mood Liszt resumes the poetic narrative and individualizes the two voices:

Vom Meer die eine; wie ein Sang von Ruhm und Glück,

Die and're hob von uns'rer Erde sich,
Sie war voll Trauer: das Geräusch der Menschen.

The voice of Man is the first to be heard. It obtrudes itself even while the violins are preaching earthly peace, and eventually embroils them in its cry of discontent. All this over the pedal point of wordly noises.

Liszt had his sketches in hand twenty years before the work was ready for performance, and that he revamped and altered it several times before it eventually was published—all this shows that the composition was under the scrutiny of an exacting eye for two decades.

"Ce qu'on entend sur la montagne" is an early, but not a youthful work. In it he already has sent the bonds of form flying to the winds—even more so than in some of his later compositions. There can be no doubt that he has located accurately the mood and has reproduced it with the license of a determined and thinking musician. His thematic ideas are not mincing ones, and his curves are projected daringly from a point of melodic deliberation. Despite this careful planning—solely according to the architecture of the idea—and the amount of revision the composition was subjected to, it does not sound labored and stilted.

Already Liszt had bared his claws. How they must have torn the philistines of the early fifties.

NOTICE.

Musicians and people interested in musical affairs who are going to Europe can have all their mail sent, care of this office, and it will be forwarded to them. Musical people generally, who are visiting New York, or who are here temporarily, can have all of their mail addressed to them, care of this office, where it will be kept until they call for it, or redirected, as requested.

Becker's Pupils' Musicale.

GUSTAV L. BECKER closed the season of his pupils' musicales at 1 West 104th street with his seventh annual "young people's program," at which the numbers were given by pupils of teachers now studying with him. Evidently a pleasant rivalry exists between the teachers, which results in a program unusually well presented and full of interest. The children came from Paterson, Fishkill, Matteawan, Cold Spring, Jersey City, Brooklyn, Morristown and other neighboring towns, with a number from New York—nineteen in all. The assisting artist was Charles Drake, violin, a pupil of Claude Holding, who played a Faust fantasia and Massenet's "Dernière Révé." The standard of excellence throughout the program, which included compositions for two pianos, was gratifyingly high, and Mr. Becker expressed his satisfaction at the showing of how the influence of his work was extending. Several of the teachers had appeared this season in Mr. Becker's series of recitals by advanced pupils. The morning was concluded by an informal reception. It was announced that Mr. Becker would come into town for one day a week through July to meet the demands of some of his pupils.

Percy Hemus in Scranton.

BARITONE HEMUS, of the Cathedral, brings this press notice from the Scranton Leader with him as one of the rewards for his singing at Miss Freeman's "Studio Club" concert recently:

This was the first opportunity that Scranton concertgoers have had to hear him, but his reputation had preceded him to an extent that caused his appearance on the stage to be looked for with eager expectancy. By the time his first group of songs had been rendered, comprising three most dissimilar ones, Schumann's "Ich Grolle Nicht" and "Die Lotus Blume," and the Hungarian Korbay's wonderful, well known and spirit stirring "Had a Horse," the unanimous recognition of the audience was given to the fact that in Mr. Hemus Scranton was welcoming a marvellously gifted dramatic singer. His gifts, natural and cultivated, would assure to this young man a great career on the operatic stage. The impression he thus made deepened when, on redemand, he sang most tenderly and touchingly an exquisite "Cradle Song" of Ethelbert Nevin, and by his second group of daintiest "Love Songs," to old English, and one Irish tribute to a darling's charmer. For his final program number was set down "Edward"—that ancient Scotch ballad of terror and remorse, with its striking setting by Loewe. The crowded audience listened intent, as though the piteous drama were enacted before them, and then, after taking breath, broke into a storm of applause. In answer to an insistent recall, Mr. Hemus responded with another lovely bit of Nevin's music, bringing the high tension of feeling down into a serene atmosphere.

HOCHMAN TO GO TO BERLIN.—Arthur Hochman, the young Russian-American pianist, will sail for Germany, Tuesday, June 17. He expects to spend four months in Berlin, and returns to New York in November to begin his second American tour.



CINCINNATI, June 7, 1902.



ONE of the most interesting of the closing recitals of the College of Music was that on Tuesday evening in the Odeon, which presented the following program:

Chorus, Men's Voices, The Night.....Schubert
H. B. Taaffe, I. Routman, L. O. Saur, Will Clemens, J. Lowenstine, S. Donnelly, G. S. Gazell, M. Clements, H. Havkotte, G. Schmitthemner, H. Fisher, J. Dickson, R. W. Farbach, Mr. Turner, D. C. Pendery, R. N. Wellington, Walter Brown, A. Mollengraft, William Ramsay, Edward Hartman.
Piano—
Morning Serenade.....Henselt
Gavotte in B major.....Godard
Mary Landell Trivett.
Voice, trio, Come, Then, and Join, from Leonora.....Mercadante
Kathryn Gibbons, Lillian Sutton and H. B. Taaffe.
Voice—
Madrigal.....Harris
A Song of Thanksgiving.....Allitsen
D. C. Pendery.
Violin, Concerto in G minor.....Bruch
Ralph Wetmore.
Voice, O du mein holder Abendstern, from Tannhäuser.....Wagner
Edward Hartman.
Voice, My Heart at Thy Sweet Voice, from Samson and Delilah.....Saint-Saëns
Lillian Sutton.
Voice, recitative and aria, Wait Her Angels, from Jephtha.....Händel
H. B. Taaffe.
Voice, O Grant Me in the Dust to Fall, from St. Ludmilla.....Dvorák
Kathryn Gibbons.
Chorus, Creation Hymn.....Beethoven
Arranged for men's voices by W. S. Sterling.

The one pianist who appeared—Mary Landell Trivett—is a pupil of Ernest Wilbur Hale. While Mr. Hale has grown upon the community as a soloist and a musician of high ideals, the appearance of this pupil shed light upon him as a successful teacher. Miss Trivett manifested so much delicacy of touch, good taste and sense of values that a bright future may be assured her. Mr. Hale has the faculty of teaching his pupils the correct mode of expression and of bringing out latent talent. Seldom is a violin pupil heard who is already an artist such as Ralph Wetmore, who played the Bruch Concerto, G minor, with a broad, clean tone and mature grasp of the subject. Miss Kathryn Gibbons, soprano, sang an aria difficult of interpretation from Dvorák's "St. Ludmilla" with remarkable purity of intonation, a beautiful, even register of tone and fine intelligence. Miss Lillian Sutton sang with undoubted dramatic expression the well-known aria from "Samson and Delilah." Edward Hartman, baritone, was heard creditably in the aria from "Tannhäuser." Other vocalists were H. B. Taaffe and D. C. Pendery. They are all pupils of the dean of the faculty, W. S. Sterling. A feature of the recital was the singing of the men's choruses. Good tone quality and expression were in evidence.

The annual organ recital by students of the organ department took place at the Cincinnati Conservatory of Music on June 5.

The following program was fully carried out before a very distinguished and enthusiastic audience:

Suite Gothique.....Boellmann
John Hoffman.
Prelude and Fugue in C major.....Bach
Prelude and Fugue in B flat major.....Bach
Miss Kate Morton Laxton.
Fifth Sonata, C minor, op. 80.....Guilmant
(Dedicated to Clarence Eddy.)
Miss Loretta C. White.
Fugue in D minor.....Bach
On the first phrase of the choral
"Wir Glauben all in einen Gott."
Scherzo (from the Second Organ Symphony).....Widor
Miss Grace Eleta Sampson.
Sixth Sonata, B minor, op. 83.....Guilmant
(Dedicated to C. M. Widor.)
Miss Linda Wirt Lentz.

Perhaps never in the history of musical education in Cincinnati has such a program of classic organ literature been performed by students.

The two great Guilmant sonatas as played, respectively, by Miss Loretta C. White and Miss Linda Wirt Lentz, were notable for clearness of pedal technique, fluency of manual work and general poetic interpretation.

Miss Sampson played the difficult Bach D minor Fugue and the Widor Scherzo with great intelligence and ease, while in the melodious "Suite Gothique" (Boellmann) Mr. Hoffman showed a grasp of the composer's meaning and a fine sense of rhythmical values.

Miss Kate Morton Laxton, a young Southern girl, played two of the smaller Bach preludes and fugues in a most skillful manner.

Arthur J. H. Barbour, the professor of organ, may feel proud of the artistic success of these young students in a program so exacting.

The organ department of the conservatory, already in a most prosperous condition under Mr. Barbour's careful direction, will almost double its capacity next season, with the advent of the grand organ which is being built for the beautiful new concert hall.



The criticism of the late May festival programs by Rev. Peter Robertson, chairman of the clerical committee of the College of Music, which appeared in THE MUSICAL COURIER, has caused a flurry of excitement in this city, as the following communication will show:

Editors MUSICAL COURIER:

The Commercial of June 1 contains unkind remarks about a certainly very kindly criticism on the May Festival programs sent by one of our local critics to THE NEW YORK MUSICAL COURIER. The Commercial writer utterly fails to understand the point of THE COURIER critic, not only in the whole article, but also in the very sentences quoted in the Commercial, which point is plainly that while it is proper for Mr. Thomas to contrast the classic and the modern composers in the festival programs, only the best and most characteristic works of either class should be admitted to such great monumental concerts; where so much money, time, labor and talent are expended on the preparation and such great audiences are expected to assemble, not only from Cincinnati, but from all the adjoining cities. The festivals are not ordinary, but very extraordinary concerts, and not only one program, but all the programs should be extraordinary also. This was the aim of the first great festivals, and gave them an international character, and it was impossible to accommodate the vast crowds that assembled to hear Handel's "Messiah" and "Te Deum," Beethoven's "Ninth Symphony" and "Missa Solennis," Bach's "Matthew Passion," Mendelssohn's "Elijah" and the great symphonies of Beethoven and Mozart. The writer of this is very well aware that Theodore Thomas is personally a strict classicist and would keep the festival programs at the highest level always, if he always had his own way. Mr. Thomas has never hesitated to boldly avow his own convictions and feelings in this war for or against the great masters. Moreover, the popular verdict has always been on the side of Mr. Thomas, and the greatest works of the greatest masters. Witness the audiences at Beethoven's "Ninth Symphony," Bach's "Passion Music," Handel's "Israel in Egypt" and, above all, Beethoven's "Missa Solennis." The vastest and most enthusiastic audiences ever gathered in Music Hall assembled on two consecutive evenings to listen to this sublime music of the greatest master of the nineteenth century. Having carefully watched the history of these May festivals from the beginning, twenty-eight years ago, it may be confidently asserted that the more of ideal beauty and intellectual grandeur and religious sublimity there is in the program the larger and more enthusiastic the audience. Every serious student of these festivals knows this to be strictly true. Yet the little critics have barked and bitten at Theodore Thomas because of his selecting these colossal classic works, and have always wanted modern music, dance music, light operatic excerpts, &c.; the small fry of penny-a-liners have been the recognized enemies of Thomas and his great lieutenants, Otto Singer and now Mr. Glover. Their cry has ever been: "Programs too heavy; Beethoven's 'Missa Solennis,' Bach's 'Passion' and High Mass—too learned and incomprehensible." Judged by the popular verdict and their own declarations, these critics must be far below average humanity in capacity and intelligence. But their eternal nagging at Thomas has slowly had its effect, as shown in the steady lowering of the level of the average Cincinnati festival program. A study of the programs of the fifteen May festivals will show this conclusively; above all, the fifteenth, which has just closed. This festival gave us one great concert, the Bach B minor mass, on Friday night, and one splendid performance of Beethoven's "Heroic Symphony" on Thursday afternoon. The rest of the numbers on the programs were either inferior works of the great masters or works of composers of inferior or questionable rank, or misplaced works of great masters, among the latter the magnificent Bach organ works, which could not be heard. The great organ, one of the finest in the world, is absolutely useless. It is inaudible. All organists agree that the great festival organ is dead and buried by the stupid arrangement of the new stage. All acoustic principles have been sacrificed to decorative architecture. By the epithet "misplaced" is meant that the operatic music of Gluck and Wagner, which formed a large part of the festival program, however excellent as an accompaniment to the acted tragedy or comedy in a theatre, is unsatisfactory as absolute music in a festival program. The tedious, pretty Serenade by Brahms was surely no representative orchestral work of that grave, sombre composer, and naturally awakened no enthusiasm in the audience. So Bach's orchestral suite was no characteristic work of the old giant of Leipzig, though one movement is a little gem and all of it displays contrapuntal skill. But the immature orchestral suite of that day was an insignificant form of music compared to many other art forms which had already attained the grandest development, e. g., oratorio, mass, cantata, organ work, in which Bach is unsurpassable. By the way, the Commercial critic cannot have read even an elementary history of music, nor be familiar with programs

The National Conservatory of Music of America, Summer Term, May 1st to August 12th.

(Founded by Mrs. Jeannette M. Thurber. Chartered in 1891 by special act of Congress.)

128 EAST SEVENTEENTH STREET, NEW YORK.

JEANNETTE M. THURBER, PRESIDENT.

Artistic Faculty consisting of RAPHAEL JOSEPHY, ADELE MARGULIES, LEOPOLD LICHTENBERG, EUGENE DUPRICHE, HENRY T. PINCK, MAX SPICKER, CHARLES HEINROTH, and others.

(ADMISSION DAILY.)

of the Cincinnati May festivals. On three of the festival programs in their palmiest days Schubert's Ninth Symphony in C major, the culmination of his genius by common consent, was the piece de resistance. Yet the *Commercial* critic is ignorant of the existence of that most beautiful of modern symphonies.

R. P.

Georg Krueger, of the Conservatory of Music faculty, will give a piano recital at the Teachers' Convention, Asheville, N. C., June 19.

Three entire acts—the third, fourth and fifth—of "Faust" were given on Monday evening, June 2, in the Auditorium before a large and cultured audience by members of Tecla Vigna's operatic class. The opera was well staged and costumed, the accompaniments being discriminately played by Miss Vigna herself, and the organ parts in the church scene by Mrs. Lillian A. Rixford. It would be unfair to criticize the performance from a professional standpoint, and yet much of it was more in the professional than amateurish lines. The Marguerite of Ada Glasca was an exceedingly meritorious one, both as to conception and voice. The latter was admirably sustained—especially in the garden scene and last act. Miss Dell M. Kendal as Siebel did so remarkably well that a future may be predicted for her. A handsomer Siebel it would be difficult to find or remember, and her voice—a rich, full mezzo-soprano—suited the part ideally. In the Flower Song and in the fourth act her interpretation reached a high standard. The best equipped voice of them all was that of Miss Charlotte L. Callahan, who gave a delightful presentation of Martha. William Rimanoczy had a good conception of Faust, and Glenn O. Friermood took the part of Mephisto.

There were many recitals at the Conservatory of Music during the past week. On Tuesday evening a recital was given by Miss Lola Bell Harris, one of this year's graduates of the elocutionary department. She was assisted by Moir Bernheim in an interesting program.

Miss Carrie Rieder, a pupil of Miss Frances Moses, assisted by Miss Daisy Mae Seiler, violin, and Miss Linda Wirt Lentz, organ, gave a recital on Wednesday evening, June 4, in the new Conservatory Concert Hall, presenting the following program:

The Pinks in My Garden.....Pressel
Du bist wie eine Blume.....Schumann
Wiegeliel.....Brahms
To Love, to Suffer.....Tirindelli
At the Brook.....Dvorak
Violin soli—
Appassionata.....Tirindelli
Cradle Song.....Hauser
The Sands o' Dee.....Clay
The Merry, Merry Lark.....Nevin
Scherzo Valse (l'Estasi d'Amour).....Badia
Violin solo, Hungarian Rhapsodie.....Nachez
O Divine Redeemer.....Gounod
Piano, violin and organ accompaniment.

Miss Meta Bairnsfather, a pupil of Theodor Bohlmann, was heard in a piano recital on Friday evening, June 6, in the Conservatory Concert Hall.

An invitation recital of extraordinary merit was that of Miss Jessie Straus, a pupil of Adolf Hahn, violinist, in the Aeolian Hall, Saturday evening, May 31. The following program was presented:

Air and Variations.....Moszkowski
Aeolian pipe organ.
Concerto for violin, E minor.....Mendelssohn
Songs—
Dear Love, When in Thine Arms.....Chadwick
O Let Night Speak of Me.....Chadwick
Mrs. Geeding, pianist.
Violin—
Serenade Espagnole.....Pirani
Andante, from Suite, op. 26.....Ries
Romanza Andaluza.....Sarasate
Pianola—
Invitation à la Valse.....Schuett
Polka de Concert.....Bartlett

Songs—
My Love's an Arbutus, Irish folksong.....
Heigho! The Morning Dew, Irish folksong.....
Violin, Polonaise Brillante, D major.....Wieniawski
Miss Straus has a vigorous bow and is brimful of temperament and the passionate style of playing. She has before her a decided future.

On June 18, in the Scottish Rite Hall, Mrs. William McAlpin will present her pupils in the following program of operatic recital:

Saffo.....Pacini
Duce.....Marie Hamel
Chinene.....Mary Naomi Chapman
Saffo.....Mary Rice
Der Freischütz.....Weber
Scene and Aria.....Jessie Langlands Thomson
Meisfotele.....Boito
Pantile.....Mary Rice
Helen of Troy.....May Perin
Daughter of the Regiment.....Donizetti
Marie.....Ella May Bassett
Sergeant.....William Hanson
Martha Scene.....Flotow
Martha.....Bessie Keith
Pagliacci.....Leoncavallo
Scene and Ballatella.....Jessie L. Thomson
The Little Duke.....Lecocq
Act II.
Chanoisiesse.....May Perin
Mlle. de la Roche.....Bertha Calvert
Mlle. de Champert.....Eugenia Pedretti
Mlle. St. Amande.....Ada Smith Wilson
Governess.....Mary Rice
Duchesse de Parthenay.....Ella May Bassett
Duc de Parthenay.....Naomi Chapman
J. A. HOMAN.

BOSTON'S OWN OPERA SCHOOL.

LAST autumn the New England Conservatory of Music established a school of opera, under the direction of Signor Oreste Bimboni, the well-known Italian conductor. At the end of the first season's work—that is, on May 23—a public performance was given in the Boston Theatre which both surprised and delighted the friends of the conservatory. An audience of 3,000 people assembled, nearly all of the leading musicians and teachers of the city being present, and it may be said there was not a dissenting voice as to the excellence of the work done and the pronounced success attained. On every side one hears the highest commendation, and to quote from a local critic:

The production in the Boston Theatre of grand opera by pupils of the New England Conservatory School of Opera marks an epoch in the musical history of Boston.

No other school of music in the world, save that of Paris, attempts anything so ambitious.

Scenes, or entire acts, from six different operas were presented with elaborate costumes and scenery.

The program was: "Faust," Gounod, prologo, Louis Black and U. S. Kerr; "Favorita," Donizetti, duo, Act 1, Miss Edith Patterson and Frederick Day; "Lohengrin," Wagner, duo, Act 3, Miss Edith Ely and Mr. Black; "Aida," Verdi, duo and scena "Giudizio," Miss Mabel Stanaway, Mr. Day and Mr. Kerr; "Crespino e la Comare," Ricci, scena and duo, Miss Zelda Rotoli, Miss Patterson and J. S. Codman; "Traviata," Verdi, Act 3, Miss Clara Sexton, Miss Eleanor Creden, Mr. Black, Mr. Codman and G. Y. Kells.

Of those who took part Mr. Kerr and Misses Rotoli, Stanaway and Sexton were the winners of the opera scholarships offered by the conservatory.

While it was natural that some signs of nervousness should be shown, the performance steadily progressed in excellence, and though it lasted three hours no auditor departed before the final curtain.

The pupils showed a remarkable degree of training, not only in voice culture but in stage action, gesture, lyric expression and dancing; in fact, everything that goes to make up a successful opera singer.

The performance was a triumph for Signor Bimboni, director of the School of Opera.

W. L. Whitney, at the head of the vocal department of the conservatory, and J. W. Goodrich also took an energetic part in the preparation, both with chorus and soloists.

A big laurel wreath tied with purple was presented to Signor Bimboni.—Boston Advertiser.

The opinions of some of the leading musical people are as follows:

One of the best known of local teachers and critics said after the performance that he would not hesitate to place two of the women singers in leading roles of grand opera at once.

Samuel L. Studley, musical director with the Bostonians, declared that some of the voices are all ready for legitimate opera now.

William T. MacDonald, the veteran baritone of the same company,

said it was the finest exhibition of the kind by far that he had ever seen. He regarded it as full of brilliant promise for the future.

Max Zach, the director of the "Pops," said he had applauded till he nearly raised blisters on his hands. "It's almost equal to the Vienna Conservatory," he added. He declared Signor Bimboni the best equipped man for the direction of the school that could be found in the world, and he predicted a great future for opera in America with such a school, particularly if we can have the added cultivation which frequent operatic performances in Boston, at popular prices, would furnish.

Napier Lothian and other musical authorities were equally enthusiastic, and could not find words of praise strong enough for Signor Bimboni, in view of what he has accomplished in so short a time.—Boston Globe.

The most finished performance yesterday was that of Violetta by Miss Sexton. Her voice is of exquisite quality and liberal range. She sang with ease, without any affectation; she phrased with intelligence and there was a personal charm, a force that vitalized her work.

Miss Stanaway was in many ways excellent as Amneris, although one had the feeling that she could have sung with still greater tonal strength. She has both the voice and the temperament for heroic parts, and this may also be said of Miss Ely, although her dramatic action yesterday was often singularly crude. Miss Rotoli was vivacious and at ease, and while her tones were not firm she sang fluently. Miss Patterson sang pleasantly, but the heroine of "La Favorita" should have a darker and more passionate voice.

Of the men, John Codman was easily first so far as ease of action was concerned, and he sang and played with much spirit. His voice is of excellent quality. Mr. Black and Mr. Day had no easy task. In the medium register his tones were smooth and eminently agreeable, and he often phrased with care; his higher tones were taken with an effort which, I believe, was unnecessary. Mr. Day was more than once effective in the scene from "Aida." Mr. Kerr has naturally a noble voice.

Mr. Bimboni, at the head of a full and unusually good orchestra, conducted with a skill, a refinement and a force that have been sadly missed here of late in performances of grand opera. Inexperienced and for the most part nervous singers increased the brilliance of his success. The theatre was crowded with an enthusiastic audience.

Conservatory and Mr. Bimboni may be congratulated justly and warmly on the results shown by the work of one season in this school for opera.—Philip Hale, in the Boston Journal.

The *Herald* and *Transcript* had equally laudatory notices, the unanimous verdict being—Success!

S. G. PRATT AT OCEAN GROVE.—The association at Ocean Grove announce the engagement of the pianist composer, S. G. Pratt, as the principal of the piano department of the Ocean Grove-Asbury Park Summer School of Music commencing July 7. A special course of methods of teaching and preparing teachers for pedagogical work, including Mr. Pratt's own method, practically applying harmony, chord and passage analysis to the study of piano music, has been arranged.

The course embraces an outline of teachers' work for an entire year, and includes recitals, lectures, interpretation classes and pupils' concerts. With a man possessing a national reputation, a broad experience and a special genius for teaching like Mr. Pratt at the head of the department, its success is fully assured.

THE REDDALL SUMMER SCHOOL

For Voice Culture and the Art of Singing.

Under the direction of

MR. FREDERIC REDDALL,

Teacher of the Voice.

Located at "THE BAYSIDE," Shinnecock Bay, Suffolk County, Long Island, N. Y., overlooking the Great South Beach.

Station: Good Ground, Long Island Railroad.

ADVANTAGES: Six Weeks' Study with one of the best vocal teachers in New York, with recreations consisting of Sailing, Rowing, Fishing, Surf and Still-Water Bathing, Tennis, Driving, Wheeling, etc., all included to Students.

Course of Six Weeks, July 12 to August 25.

CURRICULUM: Lessons thrice weekly in Voice Placing (pure Italian method), Scientific Breathing, Resonance, Diction in French, German and Italian; Repertoire for Church, Concert, Opera, and Oratorio; Weekly Lectures on Musical Themes and Pedagogy; also Sight Singing and Harmony if desired. Number of students limited to ten.

Location unsurpassed for health and view. Eighty-three miles from New York City via Long Island Railroad. Railroad fare, \$4.20 excursion from New York City, foot of East 84th Street, New York.

Terms for the season of six weeks, including tuition in above branches, use of piano for daily practice periods with accompanist, board, lodging, washing, free sailing, rowing, driving, etc., TWO HUNDRED DOLLARS, payable in advance. Absolutely no other expenses.

Applications should be addressed to

Frederic Reddall,

The Pouch Gallery,

345 Clinton Avenue,

BROOKLYN, N. Y.

DUSS AND HIS REMARKABLE BAND

ALL SUMMER AT

"The St. Nicholas," 66th STREET AND COLUMBUS AVE.

Swept by arctic breezes. Cooler'n th' seaside. Twenty degrees cooler than the atmosphere of the city. A positive guarantee to this effect. First and only successful public-place cooling apparatus.

"Gauged with such nicety that one might be persuaded that a string orchestra had been combined with the band."—*Herald*.

"A treat, nothing but harmony."—*Journal*.

"Encore after encore."—*Telegraph*.

"Led his forces with enthusiasm and energy."—*Sun*.

"Brought the whole audience to its feet."—*Daily News*.

"The 'Battle of Manila' took the house by storm."—*Times*.

"Nothing will stop his metropolitan progress."—*Evening Sun*.

"The quality of the band is excellent."—*Telegram*.

"A well balanced, intelligent organization."—*America*.

"Popular features galore."—*World*.

"The main floor and boxes were filled early."—*Tribune*.

"Easy to see that he has been brought up in a musical atmosphere."—*Post*.

"A musician of serious bent; has humor too."—*Mail and Express*.

R. E. JOHNSTON, Manager Duss and his Band and Lessee of "The St. Nicholas."



JOHN YOUNG, Tenor.

JOHN YOUNG, who is now one of the leading tenors, entered the ranks of professional singers only last fall. Previous to that time he had been combining music with business, but as the demands for his appearance in concert and oratorio were so numerous he decided to devote all his energies to that field of work.

Judging from the success he has had during the past season, it was evidently a wise decision. Possessing a voice of rare quality, a pure lyric tenor, and singing with much ease and repose, it is always a delight to hear him. "Quality" has been Mr. Young's chief aim. Those who have heard him realize that the voice possesses such carrying power that it is fully equal to all demands made upon it. The voice is constantly broadening and growing in power without losing any of its purity. Mr. Young feels that he owes much of his success to his teacher, Oscar Saenger, with whom he has been studying for the past four years. He has just closed a very busy season, although he still has several important engagements during this month. He has been engaged to sing for two weeks in July at Chautauqua, and will sing at Richfield Springs in August. Following are some of his recent criticisms:

The bright particular star was Mr. Young. He was suffering with an attack of tonsillitis last night, and in consequence did not sing the Prize Song from Wagner's "Die Meistersinger," substituting Gerrit Smith's "Her Rose" and Andrews' "Oh! For a Day of Spring." Mr. Young is a pure lyric tenor and is in every sense an artist. The memory will long dwell delightfully on his exquisite work. His songs were sung exquisitely, but it was his solo work in David's "Desert" which gave him the salvos of the house. How delightful was the pure tenor tone in "O Night! O Lovely Night," and with what consummate art did he bring out the text. His pianissimos were truly art creations, while his lento chromatic, sung piano to pianissimo on the word fall in the "Chant of the Muezzin," was an artistic treat. No tenor heard in Trenton this season is comparable to Mr. Young. No one thought of his indisposition; it was not apparent in his work. His art covered it completely, and he delighted a great audience by highly artistic work. Mr. Young stands with the foremost in true tenor lyric work, and from that standpoint he is not open to criticism.—Daily True American, Trenton, N. J.

The best tenor solo work heard in this city in a long time was given by John Young, who made his first appearance here. His singing was so genuine and beautiful that it will always be a most pleasing memory to those who were fortunate enough to hear him. The quality of his tones were of the highest, and he sang with a grace and feeling only heard from singers of the first rank. His control of his voice is marvelous, and all effort in this direction was so completely disguised by his art that it seemed the most natural thing in the world for him to interpret in sound everything possible in tenor work.

At the opening of the concert it was announced that the selection which many were particularly desirous of hearing from Mr. Young, the Prize Song from "Die Meistersinger," would not be attempted on account of Mr. Young being a sufferer from tonsillitis for several days past. In place of this selection he gave Gerrit Smith's "Her Rose" and Andrews' "Oh! For a Day of Spring." Each song was given with a rare degree of perfection, and it appeared that the throat affection interfered but little with his work, and this was only noticeable at times in a caution not to overtax himself. However, the city can stand all the singers it can get with sore throats if they can sing as well as Mr. Young. His greatest work was in the production of the "Desert," where his three solos secured permanently his fame in this city.—Daily State Gazette, Trenton, N. J.

John Young, the tenor soloist, played a prominent part in the depicting of night on the desert. His singing of "O Night, O Lovely Night," was soulful in a high degree, and displayed exquisite purity of tone. His work in "Enchanting Night," with unison chorus, was even more pleasing, if possible, and when in the sunrise scene he sang the exceedingly difficult "Chant of the Muezzin," the audience, realizing that it was his final number on the program, gave a marked demonstration of its appreciation, to which the nature of the production did not permit him to respond.—Trenton Times, Trenton, N. J.

Mr. Young's tenor was one of the enjoyable events of the evening. The tenor announced on the program was taken suddenly ill the

morning of the concert and sent John Young to fill his place. He ably assisted in this fine musical event.—Daily Press, Easton, Pa.

Mr. Young fully understands his art. His beautiful voice tells in the "Persian Garden" numbers, and in the miscellaneous numbers particularly well.—The Daily Record, Morristown, N. J.

The feature of the evening was Mr. Young's singing. He has a voice of remarkable purity and brilliancy. He sings with much feeling and expression, and delights his audience beyond measure.—Port Chester (N. Y.) Item.

In May Mr. Young sang the role of Granier at Providence, R. I., in Jules Jordan's romantic opera, "Rip Van Winkle." The first production of this work was by the Bostonians in May, 1898. Mr. Young's voice is well adapted to light opera, but though he has had several offers to enter the operatic field he prefers concert and



JOHN YOUNG.

oratorio work. We append some of the criticisms at Providence:

John Young, formerly a Providence favorite, but now of New York, has just the tenor voice that is wanted in the lyric role of Granier.—Evening Bulletin, Providence, R. I.

John Young's fine tenor voice served admirably in the role of Granier, the village lover of Minna, and his solos were much enjoyed.—Evening Telegram, Providence, R. I.

The part of Granier, a young villager in love with Rip's daughter, was well taken by John Young, who possesses a beautiful tenor voice of good range and well modulated.—Evening Times, Pawtucket, R. I.

Mantelli in Connecticut.

MADAME MANTELLI is delighting the New England audiences. Since her concert in Hartford she has given recitals in Stamford. Appended are extracts from the Waterbury daily papers:

GREAT SINGER HEARD AT POLI'S.

Madame Mantelli possesses a very beautiful, full mezzo soprano of such unusual flexibility that she executed the most daring virtuosic passages with wondrous ease and surety. Her technique is remarkable, her intonation true to a hair. The coloratura in most of her selections came, figuratively speaking, like pearls from her lips; her cantilene and staccato were exceptionally fine. She shows the Italian method perfected to a high degree. Her program was made up almost entirely of operatic selections given in costume with dramatic action as well, and included Donizetti's "Favorita," a selection from "Mignon," the aria sung by Dalila to Samson in the opera by Saint-Saëns; Rubinstein's "Der Asra"; Rossini's "Una Voce Poco Fa," from the "Barber of Seville"; the charming "Carmen" song and "Song of a Summer Night," by Thomas. The costumes displayed by Madame Mantelli from the great Parisian modistes were gorgeous.—Waterbury Republican, June 3, 1902.

Madame's first number, "O Mio Fernando," from Donizetti's "La Favorita," showed passion and dramatic grandeur. Madame sings in costume, using facial expression and gesture, thus adding color, force and characterization to the interpretation. The second number from "Mignon," "Connais Tu Le Pays," expressing the maiden's tender longing for her native land, was to many, although far from the most pretentious piece, the gem of the evening. The "Delilah" number is remarkable for its strength and rich coloring, while the rendition of "Der Asra" was perhaps at her best when she essayed

the lively, shimmering Rossini music of the "Barber of Seville," singing "Una Voce Poco Fa." As Rosina she was convincing and fascinating. The great "Carmen" song was rendered with feeling and expression.

In the songs Madame was exquisite, particularly in her rendition of the sprightly, dainty "April Rain" and the dramatic, tender "Without Thee." Mr. Pyck, at the piano, rendered several selections, which met with hearty applause.—Waterbury American.

HENRY I. KOWALSKY.

COL. H. I. KOWALSKY, whose picture appears on the front page of this issue, merits the attention of the musical and art world by reason of his being the promoter and author of the Mason-Metcalf bills, now before the National Congress, for the establishment of a National Conservatory of Music and Art for advanced pupils. This project has already received attention in these columns.

Colonel Kowalsky was born in Buffalo, N. Y., and is forty-two years of age. He has resided in San Francisco, Cal., for nearly thirty-five years, and is a prominent member of the legal profession. He has many friends among musicians and artists. He has met all men of note belonging to the musical world who visit the Pacific Coast, for his home was always open and welcome to them.

His interest in the establishment of a national conservatory is unselfish, and he has devoted many years in agitating the scheme, visiting Europe frequently for data and observing the situation personally. He has discussed the subject with many of our Congressmen and Senators. His firm friend in this plan was the late lamented President McKinley. He is determined in making this a success, and no labor is too arduous for him to perform in its accomplishment.

FRIEDA STENDER.—Miss Frieda Stender, who has been kept exceedingly busy filling concert engagements, just returned to the city from a short tour to Connecticut. On solicitation of Will E. Taylor, organist of the Memorial Presbyterian Church in Flatbush, the young artist accepted the temporary position as soprano soloist at his church during June and part of September, to fill the temporary vacancy while Miss Bossert is abroad. Miss Stender did not wish to take a permanent church position, as she believes that it will interfere with her concert and oratorio work next season. She will spend July and August in the mountains for rest and recreation.

MISS GOETZ CLOSES HER SEASON.—Margaret Goetz closed her concert season by singing for the Athena Club, Bayonne, N. J., May 23, and the Choral Society at Oyster Bay May 27.

During the past season Miss Goetz has given upward of sixty song recitals, twenty-one alone in Board of Education series in New York. She is now booking dates for next season beginning with a song recital in Cleveland, Ohio, October 10.

MME. DORIA DEVINE'S VACATION POSTPONED.—Owing to the unusually large number of pupils coming to New York expressly to study during the summer months with her, Madame Devine was obliged to forego a part of her vacation, and continue her teaching at her studio, 136 Fifth avenue, until August 15, when she will go to New Mexico, returning October 1.



SOUSA AND HIS BAND

OFFICE:
Astor Court Building, New York.

Twentieth Semi-Annual Tour.

May 30 to June 15, Willow Grove, Philadelphia.

June 28 to Sept. 1, Tilyou Steeplechase Steel Pier,

Atlantic City, N. J.

Sept. 3 to 16, Western Pennsylvania Exposition, Pittsburg, Pa.

Sept. 17 and 18, Indiana State Fair Grounds, Indianapolis, Ind.

Sept. 19 and 20, Coliseum, Peoria, Ill.



ERSKINE PORTER

NINE YEARS OF AGE,

SOPRANO.

CHURCH—CONCERT—MUSICALES.

Repertoire of 125 Songs, both sacred and secular.

For Terms, &c., address

Mrs. DAVID PORTER,

73d St. and 2d Ave., Brooklyn, N. Y.

"THE SCIENCE OF THE ART OF SINGING."

Revised, Enlarged and Combined Second Edition of

"VOCAL ART," by Anna Lankow.

Price, \$1.50. On sale at BREITKOPF & HARTEL, 11 East 16th St., New York, and all Music Stores.

The Lankow Studios, at 890 Park Avenue, New York City, are closed from June 1 until October 1, when lady pupils will be received for instruction by Madame Lankow's assistants, Mrs. Jennie K. Gordon and Miss Mary N. Berry, and gentlemen pupils by Mr. Sylvester T. Ritter.

Madame Lankow is going abroad to place several finished pupils. She returns and resumes her work on November 1.



MINNIE HUMPHRIES

Soprano—Concert and Oratorio

Personal Address: 634 Eleventh Street, BROOKLYN, N. Y.

Telephone, 578 South Brooklyn.

Under Management REMINGTON SQUIRE, 125 East Twenty-fourth Street, New York.



DRESDEN, FRANKLINSTRASSE 20,
May 21, 1902.

THE concert season was brought to a close by Wilma Norman-Neruda and Laura Rappoldi, who on April 30 gave their last subscription recital here. Three Beethoven sonatas, including op. 47, the "Kreutzer" Sonata, were on the program. Of the last mentioned it has been said that no living violinist, except Wilhelmj, can do it full justice. And I believe it. The breadth of tone, the white heat of passion, the broad grasp and the virility of conception, such as the first movement demands, lies beyond the reach of a woman's attainments.

It is a glorious movement, this first part. My longing, however, to hear it as I dream it has not, as yet, been realized. Of the two artists in question, Frau Rappoldi this time came nearer perfection than her partner, whose chief feature is not grandeur and breadth of style, but soul, poesy and artistic impulse and temperament. Frau Rappoldi as an ensemble player did far better work than in the previous soirées, for she accommodated herself to her partner's conception, whereby a greater "oneness" of mind was achieved. Otherwise the performance was in every respect a finished one—beautiful.

Pupils' performances now at the end of the season set in vehemently. There was among others one marked by excellent results. It occurred in the salons of Natalie Haenisch, who as usual had invited a selected audience to judge on the progress of her scholars' work. Miss Davie Lysaght's attractive presence and voice—a coloratura soprano—drew the attention of the hearers. She sang the "Sonnambula" aria in a way that promises well for the future. Fraulein von Bosse, who sang compositions from Astorga and Thomas, owns a contralto that seems well adapted to interpretation of songs. She did her teacher much credit. And last, but not least, Fraulein Ernestine von Possart, daughter of Ernst von Possart, the Munich intendant, gave proofs of her decided talent and voice (a dramatic soprano) in the delivery of a Gluck and a "Figaro" aria and "Elsa's Dream," from Lohengrin. That she is "a true chip of the old block" was distinctly displayed in the way she acquitted herself of her task. This will soon be judged upon publicly, for Fraulein von Possart, I understand, has lately signed her agreements with the Cologne Opera. Suffice now to say that Fraulein Haenisch's authoritative opinion of her pupil is very favorable. Natalie Haenisch, without doubt one of Dresden's first forces in the field of vocal training, thus shares in the young singer's success, which, considering the comparatively short time she has studied, is quite remarkable. It was only in January that the young lady came here to solicit the instruction of our esteemed singing maestra, who, recognizing her talent, accepted her directly, having all since devoted special care to her studies.

The program of the musicale finished, Fraulein Haenisch's guests, pleasantly chatting over a cup of tea and other refreshments, delighted in an animated social gathering, consisting of prominent artistic personalities, all of them apparently enjoying themselves in the refined atmosphere of her cozy home, where we for so many a year running spent pleasant hours in the company of renowned musicians. Rubinstein's massive head loomed up in my memory, such as I saw him last, standing in the midst of

the listeners. Frau Krebs-Michalesi's imposing presence I also remember. These and many others were missing now, and missed—Tempi passati. There was instead a new set of artists, represented by the younger generation, with Dr. Rabl, from the Court Opera, at their head. He played the accompaniments skillfully.

A Dresden daily paper lately noticed the appearance of a new operatic work termed "Theodor Körner," by an Italian composer, Stefano Donaudy, of Naples, which will be brought forward in Hamburg next season. The title interested me so much that I obtained the libretto in German translation, which gave me great pleasure. It reads beautifully. Parts of it—see, for instance, page 29, the love duet and following—are genuine poetry betraying the hand of a master. The opera, on account of its subject, claims attention here, for Dresden is the birthplace of Theodor Körner, whose short and dazzling career seems to have provided both librettist and composer with ample material for a worthy treatment of the great poet's life story.

An opera it is not entitled, but "a biographical action in four parts." The scenes, to judge from the mere reading of the text book, are well contrasted, treating the hero as a poet, a lover and a soldier, who fell fighting for the rights of his fatherland in 1813. All the characters are historical portraits drawn with talent. The two contrasting figures, Toni Adamberger and Theodor Körner, very vigorously traced, stand out prominently like living pictures. The scenes of the various acts are laid to Vienna, Dresden (Loschwitz), Breslau and the battlefield at Rosenberg. It remains to be seen whether the scenic effect and the music will realize the expectations raised by the book. It has a pretty exterior, a cover in the German colors, white, red, black, and is adorned with all sorts of emblems and a picture of the title hero. Louis v. Selar, of Berlin, is the publisher.

An esteemed member of the American colony here, a musician and connoisseur, requests me to mention the pupils' recital, which he attended, of Miss Riedel, a native American, who is reported to have had much success with her concert. According to Mr. S—"Miss Riedel's pupils did very well, showing their teacher's serious endeavors. What struck the audience most was a very clear intonation, especially noticeable in Miss Anna Pfennig's performance, but even more so with Lynda Adams, a young lady of decided talent and already an accomplished pianist. The laurels of the evening were carried by the professionals, Mr. Metzler and Köhler, as well as by Miss Margarete Bruck, the well-known contralto, who rendered her songs admirably." So far the writer of the letter. From the program I see that compositions were given by Glinka, Bach, Mozart, Löw, Grammann, Hartmann, Sieberg (songs), Richter, Hummel, &c.

News comes from Helsingfors, Finland, of Miss Mary Münchhoff's sensational success there. She gave several recitals before crowded houses. The *Dresdner Anzeiger*, of April 29, gives full and particular account of the latest musical occurrences in the northern capital, where on April 9, Elias Lönnrot's birthday, the inauguration of the new Finnish national theatre (Kansallis Teatteri) took place. Exclusively patriotic and national productions were given on the occasion such as a dramatic poem by Erkkö, Kivi's "Lea," and compositions from Sibelius, Melartin and Järnefelt. Great enthusiasm prevailed. Some weeks previous a new symphony by Sibelius (D major) was brought out by the Philharmonic Orchestra. Mozart's grand Mass in Alois Schmitt's version was also performed in the Finnish capital.

But to return to Dresden, there occurred several guesting performances at the Court Opera. "Hamlet," by A. Thomas, was restudied. Of this interesting and successful evening I shall report at length in my next. There is also a conservatory opera representation to be chronicled.

"Tristan," with Frau Reuss-Belce as Isolde, will be given next Saturday. This is good news.

The Stuttgart opera ensemble will perform here at the Court Opera beginning of July. "Manon Lescaut," among other works, is said will be produced here by this company.

A. INGMAN.

OLEY SPEAKS.

OLEY SPEAKS gave a "May Musicale" in the Y. M. C. A. Auditorium of Columbus, Ohio, on Tuesday evening, May 27, which proved to be one of the most interesting musical events given in that city this season. The talented composer-singer was assisted by Miss Ethel Crane, of New York; Miss Alice Speaks and Jackson Gregg, with Miss Emma Ebeling as accompanist. The first part of the program, which we print below, consisted of songs by Mr. Speaks exclusively, the second part being devoted to a rendition of "In a Persian Garden."

The following compositions by Mr. Speaks were sung:

Shepherd! See Thy Horse's Foaming Mane.
Under the Rose.
When Mabel Sings.
Mr. Speaks.
Kiss Me, Sweetheart.
When Gazing in Thine Eyes So Dear.
The Elder Blossom.
Miss Crane.
Allah.
In Circe's Garden.
Mr. Speaks.
Eyes of Blue.
The Lost Flower.
April Rain.
Miss Speaks.
Go, Pretty Rose.
Long Ago.
Mr. Gregg.
If You Become a Nun, Dear.
Thou Gazeest on the Stars.
In May Time.
Mr. Speaks.

The daily papers, from which the following extracts are taken, were unanimous in praising the concert:

It was in a dual capacity that Mr. Speaks was on trial at his recital last evening. Both as a composer and interpreter of his own songs was he heard and enjoyed. Mr. Speaks sang splendidly. The benefit of the fine training he has had is clearly evident. The first part of the program consisted of sixteen songs of his own composition. Naturally the composer could best interpret his own thoughts, particularly when he is gifted with such a voice as is Mr. Speaks.—Columbus (Ohio) Citizen.

The May Musicale given by Oley Speaks Tuesday evening was one of the most successful events of the season. He had a very large and cultured audience.

The first part of the program was made up of his own compositions entirely. The song which made the success of the evening was "In May Time," which he was obliged to repeat. His talent as a composer is being rapidly recognized, and his songs are in great demand all over the country.

Mr. Speaks' voice and style show great improvement since his last appearance here.—Columbus (Ohio) Press.

A fine audience gave an enthusiastic welcome to Oley Speaks as he stepped upon the stage last Tuesday night to begin a program of sixteen songs of his own composition.

The songs are all melodious, attractive and extremely singable. Mr. Speaks gave eight of them, returning to repeat "In May Time," which seemed to make the hit of the evening.

Mr. Speaks' excellent voice, with its resonant and finely sympathetic timbre, seems to find its way easily to the heart of his listeners. His singing is really admirable, his tone of voice of subtle and delicate quality, and yet full of the simplest melody. It is all the more enjoyable when you know how carefully he studies the text of his songs to create out of the words a musical atmosphere to the poem.

His voice is free, flexible, and he sings with a style and smoothness that places him among the best basses in the country.—The Columbus (Ohio) State Journal.

The Oley Speaks musicale on Tuesday evening was an excellent example of a good thing "well pushed along." Mr. Speaks deserves to win on his merits, which are undoubted; but his friends and admirers had taken up the matter with such energy and success that the hall was filled with an audience that may fairly be called brilliant, and which would have gladdened the heart of any professional soloist in the country.

The first part of the program consisted of sixteen songs of Mr. Speaks' own composition. Several of these songs have been well established in popular favor, and others were heard for the first time. It may be said that Mr. Speaks' muse sings in no obscure strain. He writes simply and fluently, and always has the singer well in mind. To the quality of Mr. Speaks' voice and his thorough mastery of its capabilities we must award the usual annual note of admiration—it is increasingly strong, smooth and flexible.—Columbus (Ohio) Dispatch.

The latter part of our musical season has been prolific in good concerts, and among these a high place must be accorded to Oley Speaks' May musicale last Tuesday evening. The talented composer-singer was assisted by Miss Ethel Crane, of New York, and Miss Speaks, Miss Ebeling and Mr. Gregg, of Columbus. It

ADELINA SILSA,

BRILLIANT
HIGH SOPRANO.

(IN LONDON, MAY-JULY: AMERICA, 1903.)

Address: H. DELMA, Via Bettino Ricasoli No. 2, MILAN, ITALY.

THE "LESCHETIZKY" SCHOOL OF PIANO PLAYING IN AMERICA.

Named after PROF. THEO. LESCHETIZKY, of Vienna, by his special permission.

Mme. DE WIENZKOWSKA, DIRECTRESS AND FOUNDER.

PROF. LESCHETIZKY'S Sole Principal Assistant in this country, formerly in Vienna; also Concert Pianiste.

CARNEGIE HALL.

Address Communications: 147 W. Eighty-second St., NEW YORK CITY.

LESCHETIZKY—"Mme. Wienzowska's success as a piano virtuosa and teacher is eminent."

FADEREWSKI—"Mme. Wienzowska is a finished pianiste and possesses an extraordinary ability of communicating to others a complete knowledge of her art."

HANS RICHTER—"I consider you an artist of finest esprit and taste, and a representative of a most solid school."

DAVID BAXTER

Eminent Scotch Basso.

In America, beginning November.

Oratorio, Concert and Recital.

Specialty—Scotch Ballad Recitals.

TOUR NOW BOOKING.

Sole Direction:

LOUDON G. CHARLTON,

CARNEGIE HALL.

is not surprising that these compositions of Mr. Speaks are in such demand, as they reveal a decided gift for graceful and piquant melody, besides being eminently vocal. Of the songs presented "The Elder Blossom" is, in the writer's opinion, distinctly the most artistic. This is a charming song; it has style, originality and fits the text like a glove. Mr. Speaks has never been heard to greater advantage than at this musicale. His voice and art have steadily improved, and his singing was thoroughly enjoyable. He was at his best in his first song, "Shepherd, See Thy Horse's Foaming Mane," a vigorous setting of the dramatic words from the Hungarian, well fitted to display the volume and range of his voice and his excellent method. Among the most artistic bits of the evening must be mentioned Mr. Speaks' singing of the cynical and caustic verses, "Myself When Young."—Columbus (Ohio) Press.

C. Virgil Gordon's Recital.

THE playing of Laura Race, pupil of C. Virgil Gordon, on Tuesday evening, June 3, at the Virgil Piano School, 29 West Fifteenth street, was an achievement of which both pupil and teacher may be proud. Miss Race was assisted by Mr. Albertus Shelley, violinist.

This recital was a fitting close to the series of successful recitals which Mr. Gordon has been giving during the past few weeks. The marked advance in Miss Race's playing over former occasions and her rapid progress were generally commented upon by those who have followed her career in the school. For her opening numbers she chose the Bach Gavotte in E major, "Prelude 111" and the Scherzo in E major by Mendelssohn, all of which were played with tonal and musical effect as well as accuracy, the Mendelssohn number especially being played which that elfish and fairylike spirit which this composition particularly demands. Miss Race opened her second group with the Beethoven Sonata, op. 27, No. 2, and she deserves credit for her performance of this difficult work. The "Gondoliera," by Liszt, which followed, was beautifully interpreted, as was also "Am Genfer See," by Bendel. Her reading of the Chopin Waltz in E minor brought her an encore and several bouquets of flowers. This young player possesses a splendid technique, having a velocity of nearly 1,200 notes a minute. The closing group included the "Elegie," by Nollé, which was given with delicious tone coloring and feeling, and the "Shadow Dance" of MacDowell was played with all the piquant charm which this little piece demands. A fitting close to the program was the "Soiree de Vienne, No. 8," by Schubert-Liszt, which was given with much spirit.

Mr. Shelley's numbers, a "Caprice," by Bohm, and "Hejre Kati," by Hubay, were played with true artistic spirit.

Yvonne de Treville.

THE cable announces the complete success of Yvonne de Treville in "Lakmé," at the Paris Opéra Comique.

CALTHROP SINGS.—Everard Calthrop, the tenor of the Watertown festival, also of the West End Collegiate Church, sang at the last of the series of musicales given by Mr. and Mrs. John Dennis Mehan, of Carnegie Hall. The Mehans have met with phenomenal success in this, their first season in New York, and this musicale demonstrated the superiority of some of their pupils' singing. Mr. Calthrop sang numbers by Schubert, Schumann, Caldera, Bizet, Harriet Ware and Wm. Berwald, and most successfully, for he has a voice of rare powers of expression.

MARIE CROSS-NEUHAUS.—Mme. Marie Cross-Newhaus sails next week for Paris, where she will spend the summer in work on the latest interpretations of French music, and bringing home with her many unique features. In July she will give a recital in Paris under the auspices of the Countess de la Hault and Madame Blanchard, both well known as great patrons of art. In September she goes to London, where she will be the guest of the American Women's Club by invitation of the president, Mrs. Hugh Griffin, resuming her New York classes October 1.

New York College of Music,

128-130 East 58th Street.

ALEXANDER LAMBERT, Director.

Private instruction in Piano, Singing, Violin, Cello and all branches of music, by a faculty unsurpassed for its excellence.

SPECIAL DEPARTMENT FOR BEGINNERS.

All instrumental and vocal students receive free instruction in harmony, counterpoint, vocal sight reading, ensemble playing and free admission to concerts, lectures, etc., etc.

Students received daily.

Catalog sent on application.

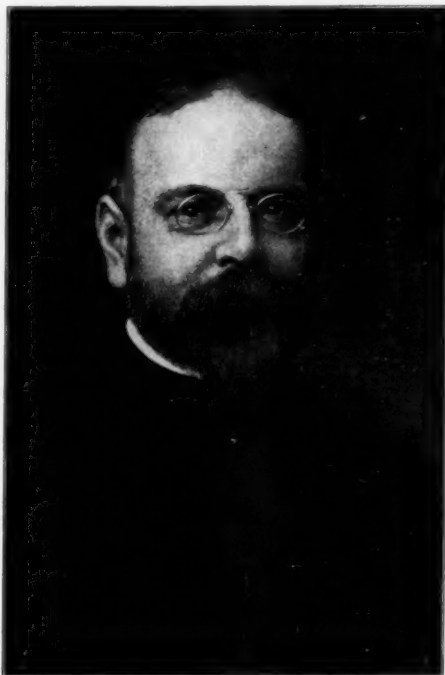
ETHEL L. ROBINSON
(LONDON CONCERT DIRECTION)

Telegrams: 11 Wigmore St., Cavendish Square, W.
"Musikchor, London." LONDON, ENGLAND.

FÉLIX FOX, Pianist
Address HENRY WOLFSOHN, 131 East 17th St., NEW YORK.

JOHN PHILIP SOUSA.

JOHN PHILIP SOUSA has sent to England a special commissioner bearing a unique gift to King Edward VII. This present consists of an artistically ornamented case of royal purple leather, containing a copy of Sousa's latest march, "Imperial Edward." The music has been



JOHN PHILIP SOUSA.

copied by F. A. Neubauer, a Cincinnati artist, who also did the work of designing and lettering the case. The music is copied with India ink on white parchment, which is richly illuminated with heraldic devices. The lettering is in gold—solid gold characters raised. The name of the march is worked in colors, with a crest and monogram. The lock and key are made of pure gold, and the word "Rex" is worked on the handle. Every detail of the work is artistic in the extreme, and the gift will doubtless be received gratefully by the King. It is indeed a royal offering.

On the arrival in London of Mr. Sousa's special commissioner the gift will be placed in the hands of the Duchess of Manchester, who has promised to present it to King Edward. The presentation will be made the day following the coronation, and soon thereafter the "Imperial Edward March" will be played by the bands which are in London to take part in the fêtes connected with the coronation. The march will not be played in England, nor will it be offered for sale there, until the formal presentation shall have been made.

"Imperial Edward" has already been fully described in these columns. It is a grand march, molded in a large form, and played by such a band as Sousa's, should prove very effective. It was played for the first time in Canada several weeks ago, when Sousa's Band was making a tour through the Dominion. It was heard by an immense crowd and was received with enthusiasm. The march was again played Decoration Day to 75,000 people at Willow Grove, and at every concert since then has been given to enormous audiences, which have demanded two and three repetitions. Mr. Sousa himself regards "Im-

perial Edward" as one of his best marches. A. F. Adams, the manager of the music department of the John Church Company, who has gone to London to look after the distribution of the march, declares that the first day it was placed on sale in New York, a short while before his departure, the sales footed up over 30,000 copies. Mr. Adams predicts that it will prove a better seller than any of its predecessors.

Sousa's Band has been playing daily at Willow Grove since May 30. This engagement will close next Sunday, when the band will go to Atlantic City, to remain there until September 1. The success of the engagement at Willow Grove has been extraordinary. Very large crowds have daily visited that resort to hear the band.

So marked has been the success of Sousa's first novel, "The Fifth String," that the publishers who brought it out insist upon the "March King's" writing another romance. As busy as he will be this summer, Mr. Sousa doubtless will find time to complete another book before fall.

State Music Teachers' Meeting, June 24-27.

FOLLOWING is a partial list of participants at the Newburgh meeting of the New York State Music Teachers' Association, June 24 to 27, 1902:

Sopranos—Mrs. Haughey, Miss Ethel Crane, Mrs. Jacobus, Mrs. Orie K. Taylor, Babetta Huss.

Altos—Dorothy Taylor, Florence Mulford Hunt.

Tenor—Leo Liebermann.

Baritones and basses—Preston Ware Oram, Charles G. Wolsey, Robert Olmstead, Clifford A. Wiley, Percy Hemus, Dr. Carl Dufft.

Pianists—Carrie Hirschmann, Miss Whitney, Marguerite Stilwell, Madame Pupin, Henrietta Scholder, Henriette Weber, William H. Sherwood.

Organists—J. Warren Andrews, S. Archer Gibson.

Violinists—Geraldine Morgan, George Essigke, Claude Trevlyn.

Composers—Henry H. Huss, Preston Ware Oram, Arthur Farwell.

Essayists—Fannie Edgar Thomas, Arthur Farwell, Perley D. Aldrich, Sylvester Holdridge, William G. Stewart.

Trio Club—The Mendelssohn Trio.

Choral Societies—The Poughkeepsie Choral Club, Geo. C. Gow conductor (women); the Euterpe Glee Club (men), J. Macpherson conductor; the Festival Chorus, Louis A. Russell conductor.

There will be a banquet open to all members Monday evening at 8, and a reception after the Tuesday evening concert. Wednesday afternoon at 4 an excursion to Mt. Beacon, near Fiskill, a beautiful elevated spot; round trip, 45 cents. Anyone can join this association by remitting \$2 to any of the vice-presidents or to the secretary, of whom further information may be obtained. F. W. Riesberg, secretary, 954 Eighth avenue, New York.

J. WARREN ANDREWS.—J. Warren Andrews will teach one day of the week at Gloucester, Mass., leaving July 1 for his summer home, Camp Minneapolis, near Gloucester. Several city pupils and some of the professional organists of that vicinity will study with him.

J. HARRY WHEELER.—J. Harry Wheeler has been engaged as voice examiner at the Toronto Conservatory of Music, going there for a short stay June 17. Wm. H. Sherwood is the piano examiner.

EDNA GOCKEL, Pianist.

Now touring the South. Address, Birmingham, Ala.

The Graduation Exercises
OF THE
GUILMANT ORGAN SCHOOL
NEXT TUESDAY EVENING,
JUNE 17th, AT EIGHT O'CLOCK, :: :: ::
FIRST PRESBYTERIAN CHURCH, Fifth Avenue and 12th Street.
ADMISSION WITHOUT CARD.



MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, June 9, 1902.

THE Sinfonia is the only musical fraternity in the world. It had its inception in the New England Conservatory, Boston, Mass., in 1900, O. F. Mills being the father of the fraternity. Subsequently chapters were organized at Broad Street Conservatory, Philadelphia, and at Ithaca Conservatory, Ithaca, N. Y. Chapters were installed at the University of Michigan, Ann Arbor, June 3, and the Zeta Chapter at the Chicago Auditorium Conservatory June 4 by Supreme Vice-President Williams, of Ithaca, N. Y. Zeta has some twenty members, and has been assigned commodious chapter room by the conservatory.

The officers for the ensuing year are: President, Fred A. Brown; vice-president, Robt. Hood Bowers; secretary, H. Robert Barlow; treasurer, Guy Girard Ellis; librarian, Antonio Fiosolono; warden, David Linneen. Mr. Bowers was elected national governing committeeman.

Wm. A. Howland, the baritone of the Baker forces, is to sing at the commencement exercises of the Perdu University at Lafayette, Ind., June 8, and will sing in Mendelssohn's "St. Paul" at Battle Creek, Mich., June 10. Mr. Howland will leave for his summer home at Martha's Vineyard, on the Atlantic Coast, on June 13. Mr. Howland has had a busy season this year, and will doubtless be in considerable demand next season.

The examinations in the various departments of the American Conservatory took place during the past week, and proved most satisfactory to the management and faculty, showing an unusually high degree of scholarship and excellence in studies. The post-graduating class will number six, the collegiate or graduating class thirty-one, the teachers certificate class fifty-four, and the academic class twenty. The public prize contests at Kimball Hall on Saturday, May 31, attracted large and interested audiences. Four of the post-graduates gave short piano recitals, the programs of which are appended:

SATURDAY, MAY 31, AT 11:30.

Pastorale Scarlatti
Rondo in G major Beethoven
The Lark Balakireff
Concertstück, op. 33 Reinecke
Miss Alice Shonk.

SATURDAY, MAY 31, AT 12 M.

Toccata Paradisi
Sonata, op. 53 (first movement) Beethoven
On the Mountains, op. 19, No. 1 Grieg
Concerto, A minor (first movement) Schumann
Miss Clara U. Mills.

SATURDAY, MAY 31, AT 1:30 P. M.

Kings' Hunting Jig John Bull
Sonata, C major (first movement) von Weber
Scherzo, B minor, op. 20 Chopin
Concerto, C minor (first movement) Paderewski
Miss Lola Funkhouser.

SATURDAY, MAY 31, AT 1:50 P. M.

Gavotte in D minor Bach
Sonata, op. 31, No. 2 (first movement) Beethoven
Air and Variations Paderewski
Concerto, E minor (first movement) Chopin
Miss Ella Mills.

In the other grades concertos were played. The vocal contest took place in the afternoon. Altogether the result was most gratifying to the management and friends of the conservatory.

The Chicago Auditorium Conservatory has organized a department for physical culture and gymnastics under the direction of Ivan Malchin. Captain Malchin is conducting summer classes in fencing.

A brilliant piano recital was given in Milwaukee on Monday evening, June 2, at the studios of the Milwaukee branch of the Sherwood Music School, by William H. Sherwood and Miss Georgia Kober. A large and musical audience assembled, notwithstanding the stormy night. Of the performance the *Sentinel*, of Milwaukee, said:

"The piano recital by W. H. Sherwood and Miss Georgia Kober at the Alhambra Building last evening attracted a large number of music lovers and friends of the eminent artist, who was heard in a number of selections from the works of Händel, Chopin, Schumann, Liszt and other composers. He also played the orchestral portion of the concertos for Miss Kober, who opened the program with a brilliant performance of Godard's A minor Concerto, while the elements supplied an extemporized accompaniment outside. The concerto was followed by Mr. Sherwood's performance of Chopin's Ballade in G minor and the Grand Polonaise in A flat, and Liszt's transcription of Chopin's setting of a Polish song, 'My Joy,' the latter with refinement and delicacy, while the Polonaise was played with stately grace and virile vigor. Mr. Sherwood also played the Liszt E flat Concerto with Miss Kober as accompanist. The young lady, a pupil of Mr. Sherwood, has succeeded in acquiring a good technique, together with an unusually delicate and musical touch, and her work in the Liszt Scherzo, from the Concerto No. 4, was excellent. She seems to possess a genuine musical temperament."

"The Gospel in Great Oratorios, Musically Illustrated," has been a feature of the Sunday evening services at St. James' Methodist Episcopal Church for several Sabbaths past, May 11 being the initial evening of the musical services, at which time Mendelssohn's compositions were given by the tenor and director, Henry Willis Newton, and his solo singers—Miss Elizabeth Elliot Dunlap, soprano; Miss Marie White Longman, contralto; W. C. Williams, basso—with a vested chorus of thirty trained voices. St. James' has the unique distinction of being the first Methodist church to use this form. It is superfluous to add that these musical services have augmented Mr. Newton's prestige. He has had the close sympathy and able assistance of the pastor, Camden M. Cobern, D.D.

The closing exercises of the dramatic department of the American Conservatory will take place Wednesday evening, June 11, at Steinway Hall. On Saturday, June 14, a reception will be tendered to the graduates and faculty by John J. Hattstaedt.

Miss Helen Buckley has met with uninterrupted success in her spring engagements, the local press wherever she has appeared speaking in enthusiastic terms of the popular soprano's voice and method. Miss Buckley's engagements for the past week were June 3 to 7, the Hutchinson, Kan., music festival; 7th, Grinnell, Ia.

J. Allen Preisch and Aida Hemmi, of the School of Opera faculty, Chicago Conservatory, will present the "Tomb Scene," from "Aida," at the Masonic Temple early in July.

Harry J. Fellows, the eminent tenor, has signed with Chas. R. Baker for the coming year. The past season Mr. Fellows was a member of Miss Leonora Jackson's company, and scored great success wherever he appeared. Grace Whistler Misick, the contralto, has also placed her concert business in Mr. Baker's hands.

The American Conservatory commencement concert and exercises will take place Tuesday afternoon, June 17, at the Studebaker.

Robert Stephens, of the piano department of the Chicago Conservatory, will give a Brahms' recital June 12, one of the leading selections being the Concerto, op. 83, B flat major.

Miss Emma Kapf, pupil of Albert E. Ruff, sang the Shadow Song, from "Dinorah," with great success at the concert given by the Baron Hirsch Jewish Society for the Home of the Friendless at the North Side Turner Hall, Sunday evening, June 1. This young woman possesses a remarkable high colorature soprano.

The Chicago Musical College will hold its thirty-sixth annual commencement exercises June 17 in the Auditorium. The winners of the highest awards in the diamond medal competition will furnish the program, which will be as follows: Miss Lassagne will play the first movement of the Rosenhain Concerto, op. 73; Miss Tillie Rose, the new Concertstueck, by Rudolph Ganz; Julius Marks, Grieg Concerto, op. 16. The violin numbers will be furnished by Emma V. Anderson and Carl F. Steckelberg, who will play, respectively, Bruch Concerto, op. 26, and "Zigeunerweisen," Sarasate. Miss Roa Eaton will sing "Frühlingsstimmen," Strauss, and Karl Cochems, "Dio Possente,"



Mme. EVANS VON KLENNER.

School of Vocal Music.

Voice Culture, Style and Repertoire in Four Languages.

SUMMER SCHOOLS:

May 15 to June 25, Winston-Salem, North Carolina.

June 30 to August 15, Lakewood, Chautauqua Lake, New York.

Paris
Exposition, 1900.
Only Honorable
Mention or Distinction
of any Vocal Instructor.

Residence-Studio:

230 West 52d Street,
NEW YORK.

E. PRESSON

MILLER,

VOICE CULTURE.

601-602 Carnegie Hall, New York.

Telephone: 1350 COLUMBUS.

The Severn Trio.

EDMUND SEVERN, Violin.
ARTHUR SEVERN, Cello.
MRS. EDMUND SEVERN, Piano.

Now booking engagements for Fall Season.

E. SEVERN, Manager,
131 West 56th Street, NEW YORK CITY.

from Gounod's "Faust." An orchestra of fifty musicians will assist under the direction of Hans von Schiller.

Dr. Odell Weaver, of Terre Haute, Ind., was in Chicago on Wednesday and Thursday relative to placing his opera, "The Prince Consort."

Walter Keller, of the organ department of the Chicago Auditorium Conservatory, gave an organ dedication June 6 at Portsmouth, Ohio.

William W. Kennett will keep his studio open daily during the summer for class and private instruction.

The Chicago Auditorium Conservatory will give a pupils' recital the afternoon of June 7.

Miss Fannie Hiatt Dutton passed away April 12, near Redlands, Cal., where she had been for the past year hoping to regain health and strength. Mrs. Dutton was a woman of unusual character and beloved by all who were fortunate enough to come under her influence. Her musical gifts were of the highest order, and she was recognized as one of the leading young pianists of Chicago. She was for many years a member of the faculty of the American Conservatory of Music. She leaves a husband and two sons.

Miss Helen Hall, the popular contralto, of Minneapolis, has decided to make Chicago her home. Miss Hall, in company with her teacher, Fraulein Schönrenne, will spend the summer months abroad, returning in time for the beginning of the autumn musical season.

Carrie Bridewell, the noted contralto of the Grau Opera Company, has been heard in song recital in many Southern cities since the close of the opera season, singing with great success in Dallas, San Antonio and Houston, Tex., and at Selma, Tuscaloosa and Anniston, Ala. Miss Bridewell is now resting at her home in Birmingham, Ala., and will go to Peoria, Ill., on June 20 and 21 for the Northwestern Saengerfest. Miss Bridewell will make an extended recital tour of the principal Southern cities, beginning late in September, completing the trip before the opening of the Metropolitan Opera season.

Chas. R. Baker's list of artists for the coming season will include the following: Wm. H. Sherwood, pianist; Carrie Bridewell, the celebrated contralto of the Grau Opera Company; Electa Gifford, soprano; Mabel Geneva Sharp, the well-known Western soprano, of Chicago; Grace Whistler Misick, contralto; Harry J. Fellows, tenor; William A. Howland, baritone, and E. Russell Sanborn, organist. Miss Mary Tracy, of Chicago, will act as regular accompanist for Mr. Baker's artists.

Miss Gifford will sail June 10 from San Francisco for her fifteen weeks' tour in Australia. She will return to America the last week in November and probably be heard in a series of joint recitals in California early in December.

The closing exercises of the year at the Sherwood Music School will take place at Music Hall, Fine Arts Building, on Thursday afternoon, June 12, at 2:15 o'clock, when the

If you love your children buy them a
"KINDER" Adjustable Foot Rest
and Pedal Extender.
Don't be cruel and make them practice
at the piano from one to four hours a day
with their feet dangling in the air.
Send for Booklet. All first-class piano
houses or W. MARKS,
WITHOUT. 250 West Eighty-fourth St., New York. WITH.

graduates and most advanced pupils of the school will be heard. An attractive program has been arranged, and, as usual with the Sherwood recitals, a large crowd is expected to be in attendance.

By special arrangement with the management of the Theodore Thomas Orchestra, Dunstan Collins announces a four weeks' tour by that organization, under the leadership of Frederick A. Stock, assistant conductor, starting March 31, 1903, after which tour the orchestra will play five solid weeks of May festivals.

Sydney Biden will appear in recital in Rochester, N. Y., with Mrs. Julie L. Wyman, on June 14.

ERNST AND ERNESTINE.

ALFRED ERNST, conductor of the Choral-Symphony Society, is preparing for a visit to the Vaterland. He sails immediately after the concert to be given soon, for the benefit of the society of which he is the musical director, and on his arrival in Germany it is his intention to proceed at once to the home of Mme. Ernestine Schumann-Heink, the eminent operatic contralto. These interesting facts have been published in the local newspapers, together with some even more interesting detail regarding Mr. Ernst's movements while abroad. Now, while this story, and especially the detail, proved to be diverting and mirth provoking to his St. Louis friends, it had a very different effect upon Madame Schumann-Heink. The gifted lady communicates to the *Mirror* that she is indignant, furiously indignant, about the whole affair. She promises that when Mr. Ernst raises the latch of No. 1 Meisnerstrasse, in the little village of Kotzchenbroda, near Dresden, where dwells the great singer, with her Schumann and the eight pledges of her love for him, the St. Louis musician will meet with a very warm reception. The cordiality that he anticipates may be lacking in his welcome, but Frau Schumann says it will be quite effusive, even demonstrative. Mr. Ernst, declares the lady, has misinterpreted, unwittingly perhaps, but none the less flagrantly, the courtesy an appreciative artist shows a good accompanist, and has allowed a highly colored, distorted version of a simple invitation given him to call at the Schumann home to find its way into the public prints—hence her righteous wrath.

It appears that, at the meeting of the Artists' Guild, at which the celebrated painter, Veretschagin, and several local musical luminaries were the guests of the Guild, Mr. Ernst, in a violent fit of enthusiasm over himself, occasioned by the approbation accorded his talk on "Parsifal," became quite genially confidential.

He told the members and their guests that on his return from his impending visit to Europe he would be even better qualified to talk on the great Wagner music drama than he is at present. Madame Schumann-Heink, he is reported to have said, had pressed him to visit with her and her interesting family at her castle, and also to accompany her to Bayreuth for the opera season, the eminent contralto being desirous of presenting him to Mme. Cosima Wagner, with a view to his conducting at the Bayreuth Opera House.

For this, the motherly Ernestine, like Sairey Gamp, "morally and physically" rises and denounces him. She possesses no castle, writes she, only her "Villa Tini," a modest little home, for herself, her Schumann, and the eight olive branches, and at this abode of bliss Mr. Ernst has been invited to call, should he find himself in the vicinity of Kotzchenbroda. As for Bayreuth—never! Madame will stand sponsor for no conductors—not even one so eminent as the director of the St. Louis Symphony Orchestra—nor will she present one to her friend Cosima Wagner. Once upon a time the good hearted singer introduced to Cosima a musical acquaintance—a celebrated American critic—who enjoyed the hospitality of the widow of the great composer, and upon his return to these shores proceeded to "roast" Cosima, the opera and Bayreuth, in a series of articles written for the journal by which he is employed. When Frau Wagner read these accounts of her

beloved Bayreuth, and traced them to their source, she reproached Frau Schumann-Heink bitterly, and Ernestine has profited by the unpleasant experience. She declares that Mr. Ernst must have dreamed these coming honors.

And meantime, "out here" in St. Louis, Mr. Ernst puffs his pipe, and sees himself the honored guest of the great singer; sees himself wandering hand in hand with Ernestine to Bayreuth; sees Cosima open her arms and fold him to her "heaving-with-emotion" bosom, pressing into his hand a baton. And, then, as the clouds of smoke curl about him, he hears a glorious rendition of "Parsifal," and the great principals, the choristers, the musicians, the vast audience, Cosima—all gaze enraptured at the wonderful conductor. He has come at last—the heaven-sent director for whom Cosima has prayed—at last, at last. * * *

And suddenly he starts—his pipe is out.—St. Louis Mirror.

SOUND EXPERIMENTS IN A BALLOON.

THE chief object of Mr. Bacon's balloon ascent, which was made from the grounds of the Artillery Barracks, Woolwich, on Tuesday last, had been suggested by a recent discussion at the Society of Arts. It was the testing of the penetration of certain sound signals as heard from a great distance, and the attempted elucidation of the mystery which enshrouds their behavior under certain circumstances. No conditions more favorable for the observation of sound vagaries can be conceived than are afforded by a balloon flying free in the upper atmosphere.

On this occasion arrangements had been made by which the penetration of sounds of different kinds could be practically put to the test, and by the kind co-operation of the military authorities, Trinity House and the Royal Observatory, skilled observers were on the lookout at varying distances from the centre of operations. The balloon was under the charge of Percival Spencer and Mr. Bacon. Unfortunately for the sake of some of the experiments anticipated, a thick haze overspread the sky at a very moderate elevation, and the ballooning party quickly entered the mist, and in five minutes had completely lost sight of the earth. A large portion of East and North London was traversed at a height of from 4,000 to 5,000 feet, but at this elevation nothing was to be seen but dense white cloud piled like the mouth of a huge crater around the balloon.

A sharp ear was kept for the sound of the vast city that penetrated upward. Trains were heard in practically continuous rumble, punctuated by their shrill whistles. Sirens from the river and various factories rose sharp and clear. Most noticeable were the barking of high voiced dogs, and the raucous yells of street hawkers could be distinctly heard even at a mile high. The highly instructive fact was noted, however, that, though the city was crossed just at noon, when from the streets the striking of clocks and bells is always such a noticeable feature, yet the most careful listener aloft could detect no sound of this description. The tenor bell at Woolwich Church, which was rung at the time of the ascent, was also wholly inaudible, though a bugle blown from the barrack field was heard a long while after the start. These observations go to prove how inferior are the carrying powers of bells as heard from aloft, and to emphasize the fact that sounds of an unmusical, discordant nature have much better chance of making themselves heard at a distance than have more harmonious noises. Two miles high all sounds of earth were lost save the rattle of trains.—From the London Standard.



**ANGELA
ANDERSON**

PIANIST.

LONDON, 1901-1902.

For terms, etc., address

W. ADLINGTON,
22 OLD BURLINGTON ST.
LONDON.

LOUDON G. CHARLTON, Carnegie Hall, New York,

HAS THE HONOR TO ANNOUNCE

Mlle. ZÉLIE de LUSSAN

For a Trans-Continental Tour in Recital, beginning November.

TOUR NOW BOOKING.

SELECTIONS FROM HER FAMOUS OPERA ROLES A PROMINENT FEATURE.

Obituary.

Leopold de Grandval.

LEOPOLD DE GRANDVAL, an aged organist, died as he played the last note on the organ at the requiem mass in St. Michael's Church, Jersey City, last Thursday, sung over the remains of Mrs. Johanna Haire. After the funeral the sexton, Peter McQuaid, discovered that the lights in the choir loft were still burning, and when he hastened upstairs to turn them out he saw the old man lying on the steps of the organ mount. He was still alive. McQuaid summoned Father Shepherd, rector of the church, and the last sacrament was administered before the aged musician passed away. De Grandval was nearly eighty-four years old. He was a gentleman of the old school, chivalric, modest and generous. Although a bachelor de Grandval loved children, and he taught many of them during the sixty-odd years that he resided in Hudson County, N. J. The writer of this obituary made de Grandval's acquaintance twenty-five years ago, when he was organist and choirmaster of a Catholic church in Hoboken. He was then a man universally beloved by people of all ages and religious beliefs.

The parents of de Grandval came to this country from France about seventy years ago. His father was a violinist and played in the orchestra at Wallack's old theatre. The deceased organist taught French and music at several Catholic schools. The late Archbishop Corrigan was at one time a pupil, and a lifelong friend. De Grandval also numbered among his close friends other bishops and clergymen in the Roman Catholic Church, as well as many prominent laymen. De Grandval is survived by a nephew, Louis J. Bruck, of Ridgewood, N. J., with whom he resided, and a sister living at Mount Savage, Md.

Trabadelo, Paris.

M. DE TRABADELO, the Parisian professor of singing, has just had another brilliant success in a grand soirée musicale given by the Countess Batilde Ducos.

The Paris papers say that once more they admired the splendid tenor voice of Mr. de Trabadelo, his method of singing forte, piano and mezzo voce passages arousing great enthusiasm. A remarkable quality of this artist is his power of sustaining tone for a long period without taking breath, which greatly increases the artistic effect of his performance.

Mr. de Trabadelo on the occasion referred to was heard in the "Preislied" (Meistersinger), the "Romeo and Juliet" cavatina, "Salve dimora" ("Faust") and "La Donna è Mobile" ("Rigoletto").

Victor Benham.

THE recent success in London of Victor Benham, the pianist, is recorded in the following press notices:

Both as a pianist and composer Mr. Benham showed himself to have remarkable gifts. His technique is admirable, his tone never loses warmth and he has the great merit of being a player with a personality.—Times, May 8.

At his third recital Victor Benham provided no little enjoyment for his patrons. His reading of Beethoven's Sonata, op. 111, was clear and thoughtful, while the executive demands of the music were well satisfied. With the charming Arietta the artist was particularly successful. Mr. Benham afterwards played Schumann's "Carneval" in a bright and unaffected manner. The audience marked their appreciation of his efforts by recalling him thrice to the platform.—Telegraph, May 27.

Mr. Benham established himself as a pianist of the first rank. His touch, technique, tone and power are remarkable, and he plays with extraordinary charm and individuality. He has been engaged

to play at the Queen's Hall by Robert Newman, with orchestra, at a number of the promenade concerts.—Correspondence to Paris Figaro, May 10.

Mr. Benham brought forward a theme and some clever variations of his own composition, which he presented with remarkable verve and alertness, earning the warm applause of his audience.—Telegraph, May 7.

His playing is full of individuality.—Standard, May 7.

Mr. Benham has it in his power to do a great deal. He has a sound technique and is gifted with a temperament.—Globe, May 7.

That Mr. Benham is a gifted musician there can be no doubt. He played with genuine charm and a perception of the music that testified to a keen intuitive sense of the composer's desires.—Sunday Times, May 12.

Erskine Porter in Elizabeth, N. J.

AT a musicale given in the lecture room of the Central Baptist Church by the pupils of Miss May Gessler Daland, Erskine Porter, the boy soprano, was the vocal soloist. Following is the program:

Hunter's Horn.....	Ambrose
Fanfare.....	Ethel Hendry Benners.
Evening Peace.....	Gertrude Margaret Ryan.
Melodie.....	Irene Katherine White.
Harp Sounds.....	Marjorie Freeland Miller.
Serenity.....	Irene Louise Frohwein.
A Good-night Song.....	Robert Mason Kirkland.
Hear Us, O Father.....	Mary Amanda Loughren.
At the Spinning Wheel.....	Erskine Porter.
Berceuse.....	Cornelia Garrish.
Arietta.....	Helen Elizabeth Armstrong.
Wachterlied.....	Harriet Eleanor Lee.
Elfentanz.....	Erskine Porter.
Pasquinata.....	Helen Marie Coyne.
Valse Gracieuse.....	Claire Crane Pollard.
Prelude No. 20-15.....	John Allen Roblinson.
Polonaise.....	Flotense Selma Moore.
Shadow Dance.....	MacDowell
Pensée Poétique.....	Kleia
You and I.....	Marjorie Emily Baxter.
Summer.....	Erskine Porter.
Danse Rustique.....	Inez Arline Stevens.
Bosquet de Julia.....	Lydia Blanche Chumar.
Melodie.....	Catherine Wright.
Prelude No. 17.....	George Washington Kerr.
Hungarian.....	Katherine Ryan.
By Moonlight.....	Schumann
The Prophetic Bird.....	MacDowell
Improvisation.....	Evelyn Leary.
Gin Ye Could See Her.....	Jules Jordan
Spring.....	Erskine Porter.
Prelude, op. 3, No. 2.....	Rachmaninoff
Nolette.....	Olive Gertrude Ley.

Following are some press notices:

Miss Daland's pupils were assisted by Erskine Porter, who has been heard before by Elizabeth audiences, but never more acceptably than at this time. He has a very sweet and birdlike voice, and his pleasing manner, with the ease and the great expression

with which he rendered such difficult songs, made his singing very delightful.—Elizabeth Daily Journal.

Perhaps the best features of the evening were the vocal numbers by Master Erskine Porter. His voice is a fresh, strong soprano, and this combined with his distinct enunciation made his performance an unusual treat.—Elizabeth Evening Times.

THE VERSATILE BURKE.

JOSEPH BURKE, who died recently, was in the early days of his musical career the intimate friend and artistic associate of Richard Hoffman, the eminent pianist of this city. Their friendship continued until Mr. Burke's death.

"I met Joseph Burke first," Mr. Hoffman said, "in 1847, when I came to this country to play for the first time. He had then been in this city for only a few years after his studies abroad.

"He was then a remarkably fine violinist. He had been for three years at Brussels, where he studied under De Beriot. That was after he had studied law at Albany and had decided that he would after all have to follow the career of a musician.

"After he gave up the stage, which was in the thirties, he could never bear to refer to the time when he was an actor. As soon as he ceased to be a child and to act as an infant phenomenon, he had a disgust for the theatre.

"I remember how I was once asked to write a sketch of his life and how glad I was when I was relieved of the task, as I could not bear the thought of asking him about the days of his stage life. He never mentioned it even to me, although we were for years intimate friends and indeed lived together until the time of my marriage.

"Burke was the first violinist to play here the Mendelssohn Concerto. That was at one of the Philharmonic concerts in the old Apollo Hall. He was a soloist at a Philharmonic concert in 1846, when he played the Fifth Concerto of De Beriot, and he played there several times after that."

After he left the stage Mr. Burke went to live on the farm at Batavia that he bought with what remained of the money he had made as an actor. He ceased to be the same attraction on the stage after he grew to be eighteen, and he retired gladly. The elder Burke, who gave up his profession as a doctor to manage his son's affairs, took more

Skin Diseases

If you suffer from Eczema, Salt Rheum, Ringworm, Itch, Ivy Poison, Acne, or other skin troubles,

Hydrozone

will cure you.

Cures sunburn in 24 hours.

In cases of Prickly Heat and Hives it will stop itching at once, and surely cure, also will relieve mosquito bites.

Hydrozone is a scientific Germicide. Used and endorsed by leading physicians. It is absolutely harmless, yet a most powerful healing agent.

As these diseases are caused by parasites, killing them without causing injury to the sufferer, it naturally cures the trouble.

FREE to any one sending me 10c. to cover actual postage, will send a bottle containing sufficient to prove the claims here made to your satisfaction. Pamphlet sent free. Address

Prof. Chas. Marchand, 39 Prince St., N. Y.

DANIEL FROHMAN announces:

Second American Tour (1902-1903) of

OSSIP

GABRILOWITSCH

THE RUSSIAN PIANIST.

Everett Piano used.

For Terms, Dates, etc., address

H. G. SNOW, Representative, Daly's Theatre, New York.

interest in the boy's stage career, and is said to have spent with great liberality the money that his son earned.

Young Burke, who was announced as the "Irish Roscius," was brought to this country by his father in 1830, and appeared first in New York at the Park Theatre as Young Norval in "Douglas," and later on the same evening acted in "The Irish Tutor" the role of Dr. O'Toole, in which he had made his London debut as an actor at the Haymarket Theatre on June 4, 1825. To show his ability as a musician, Master Burke, who was twelve when he came here, conducted the orchestra between the two plays.

It was after he had given up acting altogether that he went to Albany to study law in the office of Governor Marcy.

"Even when he was in Albany," Mr. Hoffman said, "he founded an orchestra and used to conduct its concerts. The members were, of course, amateurs, but they had the advantage of having Mr. Burke as a conductor. After a while some of his friends thought that he was destined to make a reputation for himself as a musician, and he went to Brussels to study under De Beriot.

"He returned here and his concerts were very successful. I played with him here in 1847, and the following season we made a tour together. The field was small

then, and the pickings were very meagre compared with what they are to-day. One year we went as far West as Chicago, but we never ventured further South than Washington.

"We went to Chicago altogether by boat, playing on the way at Detroit, Cleveland, and other places. The trouble I always had was to find a piano, and that was sometimes very hard. I never had a grand piano, but had to be satisfied with one of the old-fashioned square ones.

"At that time, 1848-49, there were very few grand pianos in the country, and when I played for the first time in New York it was on a grand piano that I had to borrow from a wealthy gentleman for whom it had been made. The great celebrities of that time, such as Thalberg and De Meyer, brought their instruments with them and carried them about from place to place.

"When Jenny Lind came to this country with P. T. Barnum in 1850 Burke was engaged as the solo violinist of her company and as conductor of the orchestra. I was the pianist of the company. This arrangement was not made until after she had given several concerts.

"After she broke her contract with Barnum Mr. Burke became associated with the management of the company, and he remained with her during the two years that she sang here. He must have had a remarkable collection of

letters from her, as I knew that their friendship continued until the time of her death, and during all the years that intervened after their meeting they continued to correspond. He left a beautiful violin that she gave him.

"After the close of Jenny Lind's tour here Mr. Burke continued for a few years to play in concert, but then retired from public playing to devote himself to teaching. Singularly enough, he taught the piano and not the violin.

"He could not bear to hear the efforts of beginners on the instrument he loved so well. He told me once that if it were necessary for him to teach the violin he would not teach at all. He could not stand the sawing of the beginners. He continued to play for his own amusement.

"It was a coincidence that Camilla Urso should have died in the same week that Mr. Burke did. He had the greatest admiration for her art and regarded her as a remarkably fine and noble violinist. He heard her play when she came here first as a girl, and later when she returned as a mature performer, and always had the greatest admiration for her art."—Sun.

American Singers Will Go to Gratz.

A CABLEGRAM yesterday (Tuesday) announced that numerous American singing societies will send delegations to the singing festival at Gratz, Germany.

PARIS.

SCHOOL FOR ACTING.

EMIL BERTIN,
Régisseur de la Scène de l'Opéra Comique.
Stage Practice. In Cost.
41 rue des Martyrs, Paris.

LA VILLA VIOLETTE

TROCADERO,
32 rue Raynouard. Mme. Fiesinger.
Assortment of rooms. Excellent table. Gardens.
All facilities of bus and tram.

DELLE SEDIE, Paris.

Pure Italian Method. Complete course. Stage practice. Voice, lyric, declamation, languages, sol-fège, ensemble music, mise-en-scène.
Class and single lessons.
Regular course, three years. Terms moderate.
30 rue St. Petersburg.

FRENCH SCHOOL

M. DUMANTHERAY,
From Sounds to Literature, Pronunciation, Accent, Conversation.
(Opera.) 14 rue Talibout.

Mme. FLORENZA d'ARONA,

VOCAL PROFESSEUR, PARIS.
From May until October.
Odensegade 4,
Copenhagen, Denmark

Miss JULIA KLUMPKÉ,

VIOLINISTE.
Pupil of MM. Eugene Yaase and G. Rémy.
Concerts, Musicales, Lessons, Violin and Accompaniment.
10 rue Froidevaux, Paris.

MME. ROBINSON DUFF,

PROFESSEUR DE CHANT.
4 rue de la Renaissance l'Alma, Paris.

Mme. ROSINE LABORDE,

PROF. DE CHANT.
62 rue de Ponthien, Paris.

Mlle. GRACE LEE HESS

Supplementary Education. SCHOOL.
French Language Obligatory.
145 Avenue Victor Hugo, Paris.

Mlle. KIKINA,

PROFESSEUR DE CHANT.
Ancienne Elève de MARCHESI.
100 Avenue de Villiers, Paris.

Mlle. NILANDE,

Authorized Teacher of the Yersin Phono-Rhythmic Method. French Diction. French Language.
(Av. Marceau.) 22 rue de Chaillot.

Mlle. MARTINI,

Artiste Opéra, Opéra Comique, Théâtre Lyrique, Professor of "Mime."
Silent Interpretation, Stage Business, Gesture, Pantomime, &c.
3 Rue Nouvelle, Paris.

THE FRENCH LANGUAGE

Rapidly, easily and correctly acquired by
KIMON'S PRACTICAL SYSTEM.
(9 francs, post free.)
Private lessons by M. D. Kimon,
10 rue Cambon, Paris.

Mme. ROGER-MICLOS,

PIANO-PARIS.
Elementary and Superior Class and Private Public Pupils' Concerts.
(d'Ktoile.) 27 Avenue MacMahon.

Mme. J. VIEUXTEMPS,

VOCAL PROFESSOR.
Classes and Private Lessons. Placing and Mending of Tones.
25 rue de Tocqueville (Monceau).

NEW YORK.

GEORGE ENSWORTH,

Baritone,

Address, 24 West 72d St., NEW YORK.

SHANNA CUMMING,

SOPRANO.

1424 Pacific Street, Brooklyn.
Telephone 906A, Bedford.

WOLFSOHN MUSICAL BUREAU.

PLATON BROUNOFF

Voice Culture, Coaching, Piano.
LECTURE-RECITALS ON RUSSIAN
LIFE AND MUSIC.
Vocal Solo, Choral and Piano Illustrations.
10 EAST 17th STREET, NEW YORK.
BRANCH, 251 EAST BROADWAY.

THE KLINGENFELD COLLEGE OF MUSIC

-AND-

SCHOOL OF ELOCUTION.

108 Hancock Street, BROOKLYN, N. Y.

JOE SPEAKS

BASSO,

123 WEST 80th STREET, NEW YORK.

Blanche Duffield,

Soprano.

111 West 114th Street, NEW YORK.
WOLFSOHN MUSICAL BUREAU.

Mr. and Mrs.

John Dennis Mehan,

SUITE SEVENTY,

Carnegie Hall, New York.

M. J. SCHERHEY,

VOCAL INSTRUCTION.

Combined Italian-French-German Method.
Church, Concert, Oratorio, Opera. STUDIO: 780
PARK AVENUE, Cor. 73d St., NEW YORK.
SUMMER TERM. Telephone: Seventy-ninth, 1180

MAX DECSI,

VOCAL SPECIALIST.

Teacher of Anita Rio, Alice Nielsen, Sibyl Sammis, Agnes Paul De La Paz, Dr. Ion Jackson, Julian Walker, Geo. Stevens and others now before the public.

Studio: Carnegie Hall.

BALDELLI,

ITALIAN BARITONE.

Théâtre Royal, Madrid. Professeur de Chant.
(Champs Elysées.) 6 rue Euler, Paris.

NEW YORK.

MRS. ROLLIE BORDEN LOW,

SOPRANO.
Recital, Concert and Oratorio.
Vocal Instruction.
Address: 205 West 56th Street, New York.

MISS HELENA AUGUSTIN,

PIANIST.
836 Seventh Avenue, New York.
Concerts, Recitals, etc.

HANS TIETGEN,

VIOLIN MAKER
and dealer in Old Italian Violins.



Importer of VENETIAN and
Prepared Roma "Pure Quint" Strings.
32 Union Square East,
NEW YORK CITY.

Sebastiano Breda,

Maestro di Canto,

Perfect Voice Placing. Absolute bel canto.
Classic and Modern Repertorio.

MILAN, Via San Pietro all' Orto No. 18.

SCHOOL OF SINGING

FOR LADIES.

Signora Vittoria Coppi-Baldisseri

Pupil (diplomée) of the celebrated
MATILDE MARCHESI, of Paris.
CONCERT. ORATORIO. OPERA.

DELMA-HEIDE,

Tenor Singer and Teacher,

WILL REMAIN IN ITALY ANOTHER YEAR.

Address care THE MUSICAL COURIER; or, Corso
Venezia 62, Milan, Italy.

CARL FISCHER, 88, 8 & 10 Fourth Ave., New York.

NOVELTIES.

The Lizard and the Frog, a bright, snappy, characteristic novelty by Theo. F. Morse, 50c.

La Rose Intermezzo, a charming number in valse tempo and a favorite everywhere. E. Ascher, 50c.

Our Wedding Day Waltz. This is certainly a novelty and introduces Carmen, Tannhauser, Bridal Chorus, Miserere from Il Trovatore, arranged by Theo. M. Tobani. All of above also published for Orchestra and Band. 65c.

MUSIC PUBLISHER and IMPORTER. A complete stock of imported sheet music and Books. All well-known publishers are represented.

"THE METRONOME." A monthly published in the interest of the musical profession. Subscription, \$1.00 per annum; 10 cents each copy.

COLOGNE-ON-THE
RHINE.

The Conservatory of Music.

Principal:
PROFESSOR
DR. FR. WÜLLNER.

The Conservatory embraces: First, Instrumental (comprising all solo and all instrumental instruments); second, Vocal, and, third, Theory of Music and Composition Schools.

The Vocal School is divided into two sections—(a) concert singing and (b) operatic singing. There is also a training school for pianoforte teachers. In connection with these subjects there are classes for Italian, German, literature, liturgy, choral singing, ensemble playing (chamber music), ensemble singing, musical dictation, elocution, sight reading, orchestral playing, conducting, &c., &c. Teaching staff consists of forty teachers.

Winter term begins September 16; Summer Term, April 1. Entrance examination takes place on the same days at the College (Wolffstrasse 3-5). The yearly fees are 300 marks (\$75) for piano, violin, viola, violoncello classes; 200 marks (\$50) for all the other orchestral instruments, and 400 marks (\$100) for solo singing.

For full details apply to the Secretary.

WOLFFSTRASSE 3-5, COLOGNE, GERMANY.

London, England.

Edouard Darewski,

PROFESSOR OF SINGING.

Percy House, Randolph Rd., Maida Vale, London.
Faderewski, writing in March, 1898, says: "I know your remarkable qualities both as a singer and as a vocal teacher, and especially your method, which is ITALIAN IN THE BEST SENSE OF THE WORD."

MME. MORIANI.

Private Academy for Voice Training and School for Opera.
Complete Training for Voice, Style, and the Different Repertoires.
Special Classes for Gentlemen on each Monday and Thursday from 3 to 7.
Mme. Moriani will continue her Lessons from July 1st to October on the Continent, thus affording change of air.
French Diction and Acting with Mr. Vermandele, who has taught her pupils in Belgium for fourteen years.

For terms and particulars write to the Secretary of Madame MORIANI'S School, St. Ermin's Hotel, Westminster, London, England.

MARIE WITHROW,

VOICE PRODUCTION.

24 New Bond Street, London.

PROF. MICHAEL HAMBURG'S

Academy for the Higher Development of
Pianoforte Playing.
3 Clifton Gardens, Maida Vale.

RENÉ PAPIN,

Authorized Representative of the Yersin Method of French Diction.
7 Dorset Square N. W., London.
(Near Baker Street station.)

Mr. Edwin Wareham,

Principal Tenor Covent Garden, etc.

LESSONS IN VOICE PRODUCTION AND SINGING.

Address:
62 Carlton Hill, St. John's Wood, London, N. W.
Studio: Bechstein's, 40 Wigmore Street, W.
Will be in Chicago during July and August.
Address care of Musical Courier.

**GRAND
PRIX.**

BALDWIN PIANOS

ARE IDEAL CREATIONS OF
ARTISTIC ENDEAVOR.

THE BALDWIN COMPANY,
CINCINNATI, OHIO.

PARIS

1900.

STRICH & ZEIDLER,

STRICTLY HIGH-GRADE GRAND AND UPRIGHT PIANOS.

134th Street and Brook Avenue, NEW YORK.

POPULAR PEASE PIANO CO.
Factories: West 43d Street.
Office and Salesrooms: 109 West 42d Street,
NEW YORK.

Germany.

Concert Direction (Agency Founded 1870)

HERMANN WOLFF.

Germany: Berlin and Flottwellstrasse 1. Cable address: Musikwolff, Berlin.

Proprietor and Manager of the Philharmonic Concerts, Berlin; the new Subscription Concerts, Hamburg; the Bechstein Hall, Berlin.

Sole representative of most of the leading artists, viz.: Joachim, d'Albert, Stavenhagen, Mme. Carreno, Mlle. Kleeberg, Mlle. Marcella Sembrich, Emil Goetz, the Berlin Philharmonic Orchestra, Manager of the American tours of Josef Hofmann, Eugen d'Albert and Pablo de Sarasate.

Principal Agency for Music Teachers. Apply for Catalogue.

Royal Conservatory of Music and Theatre, Dresden, Germany.

Forty-sixth Year, 1899-1900: 1,277 Pupils; 72 Recitals. 118 Instructors, among whom are:

Frau Auer-Herbeck, Bachmann, Brannoth, Döring, Draeseke, Fährmann, Frau Falkenberg, Puchs, Höpner, Janssen, Iffert, Kluge, Frl. von Kotzebue, Krause, Mann, Frl. Orgeni, Paul, Frau Rappold-Kahrer, Remmele, Reuss, Schmale, Von Schreiner, Schulz-Heuthen, Frl. Sievert, Frl. Spillet, Starcke, Tyson-Wolff, Urbach, Vetter, Windt, Wolf, With, Wolters, the foremost members of the Royal Court Orchestra, headed by Concertmaster Rappold, Gritzmacher, Feigert, Bauer, Biehring, Fricke, Gabler, Wolfermann, etc. Education from beginning to finish. Full courses or single branches. Principal admission times begin in April and September. Admission granted also at other times. For prospectus and other information apply to our American Representative.

E. A. LEOPOLD, Vocal Instructor, NEW HAVEN, CONN.

The Stern Conservatory of Music,

FOUNDED 1850.

22a Bernburgerstrasse (Philharmonie), Berlin, S. W.

Royal Professor GUSTAV HOLLAENDER, Director.

CONSERVATORY: Development in all branches of music. OPERATIC AND DRAMATIC SCHOOL: Complete Training for the Stage. ORCHESTRAL SCHOOL (comprising all solo and all orchestral instruments). SEMINARY: Special training for teachers. CHORUS SCHOOL. ELEMENTARY PIANO AND VIOLIN SCHOOL.

Principal Teachers: HARMONY AND COMPOSITION—Max Loewengard Hans Pfitzner, Prof. Philipp Reiter, Prof. E. K. Taubert. PIANO—Emma Koch, Felix Dreychock, Anton Forster, Otto Hegner, Prof. Ernst Jedlicka, A. Papendiek, Gustav Fohl, A. Sormann, Prof. E. K. Taubert, Günther Freudenberg. SINGING—Frau Prof. Selma Hicklas-Komper, Mrs. Bianche Correll, Wladyslaw Seidemann, Alexander Heinemann. OPERATIC AND DRAMATIC CLASS—F. Jacques Goldberg. VIOLIN—Lady Halle (Wilma Norman-Noruda), Prof. Gustav Hollaender, Bernard Dessau, Willy Moking, W. Rumpelmann. CELLO—Eugen Handow. HARP, HARMONIUM—Franz Fesnitz. ORGAN—Otto Diesel, Royal Music Director, etc.

Charges: From 125 marks (\$30) up to 500 marks (\$120) Annually.

Prospectuses may be obtained through the Conservatory. Pupils received at any time. Consultation hours from 11 a. m. to 1 p. m.

Klindworth-Scharwenka Conservatory of Music.
BERLIN W., STEGLITZERSTRASSE, 19.

Director: Dr. HUGO GOLDSCHMIDT. Principal Teachers: PROF. XAVER SCHARWENKA, K. K. Hofpianist; P. H. SCHARWENKA, C. ANSORGE, W. BERGER, W. LEIPHOLZ, MAYER-MAHR (Piano); GOLDSCHMIDT, LINA BECK (Singing); ZAJIC, GRUENBERG, VAN BRENNERBERG (Violin); VAN LIEK (Cello); KNUFFER (Opera).

Pupils received at any time.

**THE NEW LOCATION OF THE
Cincinnati Conservatory of Music,**

MISS CLARA BAUR, Directress.
HIGHLAND AVENUE AND OAK STREET.

The Conservatory instructs, trains and educates those seeking a musical education after the best methods of foremost European Conservatories.

The faculty includes some of the leading Artists and Musicians of America.

The environment of the NEW LOCATION, with respect to refinement, home comfort and luxurious surroundings, is ideal.

DELIGHTFULLY LOCATED on the hills overlooking the city, in the FINEST BUILDING DEVOTED TO MUSIC IN AMERICA.
Day and boarding pupils enrolled at any time. For catalogue address
MISS CLARA BAUR,
Cincinnati Conservatory of Music,
Highland Ave. and Oak St., CINCINNATI, OHIO, U. S. A.

**A. B. CHASE
PIANOS.**

Highest type of Artistic Instruments
For the pianist, the singer, the teacher,
the student, the conservatory, the concert.

Factory at NORWALK, OHIO.

REFERENCE: The Editor-in-Chief of THE MUSICAL COURIER.

HUGO GORLITZ

119 New Bond Street,
LONDON, W.

European-American Concert Bureau

Nine years Director of Paderewski's Tours
Sole Agent and Manager of Kubelik.

AMERICAN TOUR OF KUBELIK, 1901-1902
Under Management of
MR. DANIEL FROHMAN & MR. HUGO GORLITZ.

ASHTON'S ROYAL AGENCY

35 Old Bond St., LONDON, W.



BY APPOINTMENT TO
His Majesty The King, Her Majesty Queen Alexandra, and
Their Royal Highnesses Prince and Princess of Wales.

Concert,
Theatrical, Variety.

Artists introduced, Tours and Concerts arranged and managed.

The Royal Agent for Drawing Room Entertainments.

CONCERT DIRECTION

CHARLES KING,

312 Regent Street, London, W.

Telegraphic Address: "ARTISTLIKE, LONDON."

AGENCY FOR LEADING ARTISTS AND MUSICAL ORGANIZATIONS.

RECITALS DIRECTED AND MANAGED.

TOURS ARRANGED. WRITE AND ARRANGE APPOINTMENT.

**THE
CONCORDE
CONCERT
CONTROL**

and Orchestra, Entertainment and Lecture Bureau.

Telephone: 4153 GERRARD. Telegrams: "CONCORDIST, LONDON." Cable Code: THE CONCORDE CODE.

"Undertakes Good Artists Only."

The St. James Budget says: Mr. Norman Concorde is the most energetic and up-to-date man in his profession.

Music says: The C. C. C. is influenced solely by artistic merit.

The Musical Courier says: His name has become a guarantee of reliability.

The Zeitschrift für Musik (Leipzig) says: Herrn Concorde's primat besteht darin: wenig zu versprechen und viel zu halten.

The Court Circular says: The most reliable bureau in London.

Address 310 Regent St., London, W.

**Hazelton Brothers
PIANOS,**

THOROUGHLY FIRST-CLASS IN EVERY RESPECT,

APPEAL TO THE HIGHEST MUSICAL TASTE.

Nos. 34 & 36 University Place, New York.

STEINWAY

Grand and Upright

PIANOS.

STEINWAY & SONS are the only manufacturers who make all component parts of their Pianofortes, exterior and interior (including the casting of the full metal frames), in their own factories.

NEW YORK WAREROOMS, STEINWAY HALL,
Nos. 107, 109 & 111 East Fourteenth Street.

CENTRAL DEPOT FOR GREAT BRITAIN, STEINWAY HALL,
No. 15 Lower Seymour Street, Portman Square, LONDON, W.

EUROPEAN BRANCH FACTORY, STEINWAY & SONS,
St. Pauli, Neue Rosen Strasse No. 20-24, HAMBURG, GERMANY.

Finishing Factory, Fourth Avenue, 52d-53d Streets, New York City.
Piano Case and Action Factories, Metal Foundries and Lumber Yards at Astoria, Long Island City, opposite 120th Street, New York City.

EVERETT

PIANOS

GRAND and UPRIGHT
DISTINCT ART CREATIONS

IMITATING NONE, BUT POSSESSING INDIVIDUAL QUALITIES WHICH MAKE THEM THE BEST NOW MANUFACTURED.

OSSIP GABRILOWITSCH, RICHARD BURMEISTER
AND OTHER EMINENT VIRTUOSI EXCLUSIVELY USE AND UNQUALIFIEDLY INDORSE THEM.

EVERETT PIANO CO.
BOSTON

THE JOHN CHURCH CO.

NEW YORK

CINCINNATI

CHICAGO

PIANOS KIMBALL PIANOS

CHICAGO, ILL., U. S. A.

KNABE

BALTIMORE.

WASHINGTON.

NEW YORK.

THE CELEBRATED

SOHMER

Heads the List of the Highest Grade Pianos, and

Are at present
the Most
Popular and



Preferred by
the Leading
Artists.

SOHMER & CO.

NEW YORK WAREROOMS:

SOHMER BUILDING, Fifth Avenue, Cor. 22d Street.

Vose

PIANOS appeal to the most critical musical taste, and are receiving more favorable comment to-day than any other make of piano offered to the public.

Their leading features are Scientific Scale, Purity and Character of Tone, Sympathetic and Responsive Touch, Beauty and Modernity of Cases.

Write for explanatory literature.

Vose & Sons Piano Co.,

160 Boylston Street, Boston, Mass.

